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ANNUAL RICHMOND, VIRGINIA FESTIVAL BRILLIANT AFFAIR

The Culmination of Twenty-five Years of Work by the
Wednesday Club, W. Henry Baker, Director—
The Russian Symphony Orchestra and
Metropolitan Soloists

Twenty-five years of educational endeavor and artistic achievement is the record of the Wednesday Club, of Richmond, Va., which, on April 29, 30, and May 1, held its annual May festival at the City Auditorium, Richmond, commemorating in the event its quarter century anniversary. The Wednesday Club always has stood for the best in music, and the success of the annual festivals that have marked the climax of each new season has been due chiefly to its high ideals and progressive activities. The club, which was organized in 1893 by a few prominent music lovers, has grown until its roster now includes a chorus of three hundred voices and three hundred contributing members. It is not surprising, therefore, that the 1918 festival proved to be one of the most brilliant achievements in the history of the city.

The officers of the Wednesday Club are as follows: President, John G. Corley; vice-president, H. T. Meloney; second vice-president, Arthur Scrivenor; secretary, G. Jeter Jones; treasurer, G. W. Greener. The board of governors consists of Henry W. Anderson, John Stewart Bryan, Robert M. Baker, H. D. Bryant, C. A. Canepa, John G. Corley, Conway H. Gordon, G. Jeter Jones, W. Kirk Mathews, H. T. Meloney, Walter C. Mercer, George W. Stevens, Meade T. Spicer, Nathan Simon, Arthur Scrivenor, Warren P. Taylor and Thomas Whittet.

First Concert, Monday Evening, April 29

The program for the opening concert of the festival was furnished by the Wednesday Club Chorus, W. Henry Baker, director, assisted by the Russian Symphony Orchestra, Modest Altschuler, conductor, and the following soloists: Nina Morgana, soprano; Helen Marsh, contralto; Rafael Diaz, tenor, and Thomas Chalmers, baritone. It was divided into two parts, the second of which consisted of a performance of Sullivan's "The Golden Legend," by the club chorus, the orchestra and the quartet of soloists. The first part opened with the overture of Thomas' "Mignon," brilliantly played by the orchestra. This was followed by two duets—Miss Marsh and Mr. Diaz singing the one from Verdi's "Trovatore," and Miss Morgana and Mr. Chalmers that from Mozart's "Don Juan." The concluding number of this section of the program was the familiar quartet from "Rigoletto," in which the four singers achieved a rousing success.

The soloists for the first concert were admirably chosen. The clear, brilliant soprano of Miss Morgana; the rich, warm contralto of Miss Marsh; the smooth, lyric tenor of Mr. Diaz, and the virile, resonant baritone of Mr. Chalmers, were all revealed at their best, winning instant and enthusiastic recognition from the great audience which filled the auditorium to its doors. In the "Golden Legend," the chorus, under Mr. Baker, showed an admirable ensemble, with a surety of attack and a smoothness in sustained singing which scarcely could have been improved upon. The orchestra likewise gave a wholly satisfactory performance, while the solo parts were sung with splendid artistic effect.

Second Concert, Tuesday Evening, April 30

The soloists at the second concert were Mabel Garrison, coloratura soprano of the Metropolitan Opera Company, and Lambert Murphy, tenor. Miss Garrison, who possesses a wonderfully pure, tender and expressive voice, was heard in two selections from Donizetti, "Regno nel silenzio" and the mad scene from "Lucia," together with the "Bell Song" from "Lakmé," Delibes. Her exquisite singing of these numbers was one of the chief interests of the entire festival. Mr. Murphy, for his part, was heard in "Ah leve-toi soleil," from "Romeo et Juliette," and Massenet's "Voi Griselidis." Mr. Murphy's voice is a clear, lyric tenor of beautiful quality; his enunciation and diction are admirable, and his interpretative ability all that could be desired. He, as well as Miss Garrison, was accorded a veritable ovation.

The orchestral numbers on the second program were Tchaikowsky's symphony, No. 5, in E minor; Saint-Saëns' rondo capriccioso; Moussorgsky's "Sunrise on the Moscow River," and Tchaikowsky's "Nutcracker Suite." Under Mr. Altschuler's able baton, each of these works received a brilliant performance and evoked enthusiastic applause. An operatic program, featuring three Metropolitan Opera

stars—May Peterson, soprano; Sophie Braslau, contralto, and Paul Althouse, tenor—marked the final concert of the Richmond festival. The program opened with an orchestral number, the overture to Mendelssohn's "Midsummer Night's Dream." The orchestra later performed Glazounoff's romantic suite, "Middle Ages," as well as that composer's paraphrase, "The Allied Hymns," which includes the Russian, Serbian, Montenegrin, French, British, Belgian, Japanese, Italian, and American anthems. This last was the final number on the program and occasioned great enthusiasm.

Miss Peterson's golden voice was heard in an aria from Charpentier's "Louise" and the "Addio" from "La Bohème." Miss Braslau sang "Mon cœur s'ouvre à ta voix," from "Samson and Delilah," and Schallit's "Eili, Eili." The selections sung by Mr. Althouse were Rodolpho's narrative from "La Bohème" and "Celeste Aida." All three artists

(Continued on page 9.)



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ALICE NIELSEN.

The ever popular prima donna, is having one of the busiest times of her long career this spring. She had scarcely returned from a long concert tour through the Southwest, where she met with her invariable success, before she was called away to a patriotic music festival at Charlotte, N. C., on April 27. At this festival she represented America, while Lucien Muratore represented France and Frances Alida, England. Beside scoring a tremendous success with her singing, Miss Nielsen sold autographed programs and realized a neat sum for the Red Cross. Incidentally, she visited the training camp near Charlotte, and was cheered to the echo by the soldier boys who assembled to hear her at a Knights of Columbus hut there.

THE N. F. W. C. CONVENTION OPENS AT HOT SPRINGS, ARK.

The Dominant Note One of Patriotism—Mrs. William
D. Steele, of Sedalia, Arranges Attractive Musical
Features—Speakers of National Renown

(By Telegraph)

Hot Springs, Ark., May 6, 1918.

Whether it was the Government's approval of the convention of the National Federation of Women's Clubs and its contribution of a number of forceful speakers who registered definitely a message of helpful inspiration; whether it was the hospitable and cordial reception given the delegates by the Arkansas women; whether it was the excellent accommodations for entertainment and sessions, or the beautiful scenery of the Ozarks which brought about the result—in any case, the fourteenth biennial convention in Hot Springs, Arkansas, April 30 to May 8 has been declared one of the most successful in the history of the great organization.

The dominant chord in the great meeting was patriotism. It was a war convention and will ever hold a unique place in the history of the country as well as in the record of women's achievements and activities. Women evinced

(Continued on page 9.)

NEWARK CELEBRATES FOURTH ANNUAL MUSIC FESTIVAL

Metropolitan Opera Singers Among the Fine Array of
Artists—Work of Local Orchestra and Chorus
of 800, Under C. Mortimer Wiske, Outstanding Features of the Event

The music festival season is again upon us! A most fitting climax for the fast waning season. The fourth annual music festival of Newark, N. J., under the direction of C. Mortimer Wiske, took place in the First Regiment Armory on Tuesday, Wednesday and Thursday evenings, April 30, May 1 and 2.

Those who were privileged to view last season's event in all its brilliancy and splendor, and who again joined the ranks of the enthusiastic spectators as early as the opening night agreed that this occasion easily eclipsed the previous one in various respects.

Best Soloists Engaged

In the way of soloists, Mr. Wiske had exercised his discriminative taste, and as a result the music lovers were given more than just one opportunity of hearing some of the finest concert and operatic artists of the day. In fact, each year Mr. Wiske goes a step farther in bringing sterling attractions to Newark. Perhaps that is the keynote of the unquestionable success of all that he undertakes—nothing is too good for Newark!

Local Orchestra Does Fine Work

A thoroughly commendable step taken this year was the organization of an orchestra composed completely of local musicians. This orchestra had been rehearsing but three months previous to the festival, and their work, both in accompanying the operatic artists and in solo numbers, certainly reached the high water mark of perfection. After the first concert many people of prominence were of the opinion that Newark should maintain its own symphony orchestra.

Rehearsal

On Tuesday afternoon all the artists for that evening, excepting Giovanni Martinelli, who was late in arriving, rehearsed in the armory.

First Evening

The soloists were Giovanni Martinelli, Clarence Whitehill, Cecil Arden, Lucy Gates, Gretchen Morris and William Tucker.

The concert was scheduled to begin promptly at 8:15, and it did. Mr. Wiske is a man of his word, and Newarkeans, knowing that, began pouring into the First Regiment Armory as early as 7:30. It was a much beflagged armory. The Stars and Stripes—which, perhaps, have become more vital to many since last season, when the war was in its infancy—and the allied colors festooning the entire ceiling of the armory, while the bareness of the balconies was draped with white. The chorus of 800 men and women filled the platform, the women presenting a most picturesque scene in their white frocks.

The program opened with the national anthem, sung by the entire audience, and it was inspiring. The Felicien David overture, "Lalla Rookh," rendered by the Newark Festival Orchestra, followed.

Cecil Arden Festival Debut

Cecil Arden, the young contralto of the Metropolitan Opera Company, was heard in the Donizetti aria, "O mio Fernando," from "La Favorita." It was Miss Arden's debut as a festival singer, and her artistic singing and evident sincerity instantly gained the good favor of the 8,000 spectators. Hers is a fresh, young voice of considerable power and range, which she exercises with skill and not a little taste. Besides, Miss Arden is a musician. Her rhythm was not for a second lacking in the none too easy aria and her phrasing was decidedly good. As an encore the singer gave the old favorite of Alma Gluck's, "Carry Me Back to Ol' Virginny." When the orchestra had played two bars of the introduction, a ring of applause swept the vast audience. In this number Miss Arden was delightful; the occasional prominence of the harp accompaniment reminding one of a banjo serenade of some dardies on a Southern plantation.

Martinelli Enthusiastically Received

Then came Giovanni Martinelli, the popular young Italian tenor of the Metropolitan, who made his first appearance in Newark. Judging from the enthusiasm which his superb art aroused in the spectators as well as in the festival directors, his first will not be his last appearance. Mr. Martinelli was heard in "Salve dimora," from "Faust" (Gounod), which he sang without

previous rehearsal with the orchestra. He was in excellent voice; his top notes were brilliant and clear and he sang with beautiful feeling. When he had finished, there was thunderous applause, which kept the likable tenor bowing and smiling for some minutes. An occasional piercing whistle from some small gallery god penetrated the deafening applause, but Mr. Martinelli would not give an encore—not then at least.

Lucy Gates No Stranger

Lucy Gates, who was not a stranger to Newark audiences, inasmuch as last year she substituted so splendidly for Galli-Curci, was given a royal welcome. Her first selection, the familiar "Barber of Seville" aria, "Una Voce poco fa," served to display her coloratura soprano voice of exceptional beauty and warmth to fine advantage. Each successive note became a source of pleasure to her hearers because of their evident sureness, and there was none of that uneasiness on the audience's part sometimes aroused by singers of that particular type. Liza Lehmann's "Cuckoo," one of last year's encores, was given by request as an encore. The unaffected charm with which Miss Gates rendered it made the little "clock" song all the more interesting.

Whitehill a Source of Pleasure

Clarence Whitehill the baritone of the Metropolitan Opera Company, selected "Eri tu," from Verdi's "Un Ballo in Maschera," for his first contribution. In this his sterling voice was forcefully displayed. It possesses a sympathetic richness, which, in addition to extensive range, makes his work a constant source of pleasure to his admirers. Mr. Whitehill's art has placed him among the foremost of the American baritones. As an operatic singer he is superb. As a concert singer he is none the less valuable.

"Rigoletto" Quartet Fitting Number

The "Rigoletto" quartet, "Bella figlia del Amore," was a fitting number for the conclusion of the first half of the program. It was sung by Miss Gates, Miss Arden, Mr. Martinelli and Mr. Whitehill, and was well received.

The second half of the evening's music was opened by the chorus' singing of Mr. Wiske's "Madrigal" from "The Roundheads," which was followed by "Brindisi" from "Lucresia Borgia" (Donizetti), rendered ably by Miss Arden. Into this aria the singer brought fine spirit and much tonal color. Buzzi-Peccia's "La Morenita," a thoroughly tuneful song with a trace of Spanish fascination, was given as an encore, Mr. Buzzi-Peccia accompanying at the piano.

Martinelli Sings "Vesti la Giubba"

Mr. Martinelli's second selection came in "Vesti la giubba," from "Pagliacci," which took the house. There was everything to be desired in the singer's interpretation. What more can be said? This time Mr. Martinelli responded with an encore, the aria "La donna e mobile" (Donizetti). The piano accompaniment was furnished most artistically by Sidney Baldwin—and without any previous rehearsal.

Flutist Scores with Miss Gates

"Charmant Oiseau," the beautiful aria from David's "Perle du Brazil," was given by Miss Gates, with a flute obligato played by Louis Atz, a local musician. In reference to the latter's work, it must be said that his qualifications as a musician were put severely to the test both in the David aria and in the encore, the very difficult "Variations on a Mozart Theme," by A. Adam. Once again it was a case of no rehearsal, and Mr. Atz met the occasion. As

for Miss Gates, her usual splendid vocalism was in effective play.

Whitehill Sings Unfamiliar Aria

Bizet's "Quand la flamme d'amour," from the unfamiliar opera (in America) "La jolie fille de Perth," was Mr. Whitehill's second number. It was excellently sung.

This was followed by the sextet from "Lucia," participated in by Miss Gates, Miss Morris, Mr. Martinelli, Mr. Whitehill, Mr. Tucker and Mr. James, and came as a concluding number that was a little out of the ordinary beaten track.

Choral Work Appreciated

The large chorus of singers, selected from the finest talent of Newark, had been rehearsing since early in November under Mr. Wiske's direction. The general excellence of their work has been one of the prominent features of the Newark Festivals. The calibre, however, of this ensemble seems now to have been definitely settled after their most recent achievements. It is of the very highest rank



CONDUCTOR AND MRS. C. MORTIMER WISKE,
Known as the co-operative couple.

and has become practically the by-word of Newarkians. Well might it compete with the most reputable organization of the kind.

There was not much of an opportunity for the chorus to display fully its merit, as the program had place for but two numbers, "Matona, Lovely Maiden" (Orlando Lassus) and "Madrigal" from "The Roundheads," by C. Mortimer Wiske. The voices were well blended. Their work had remarkable balance, perfect rhythm and certainty of pitch. In the first number (both were sung unaccompanied) the pianissimo effects were especially noteworthy. The rendition of the other selection was characterized by its vigor

and easy rhythm, which proved to be of unmistakable charm to the audience.

Among the distinguished boxholders the first evening were Gov. Walter E. Edge and his military aides.

Oratorio Night—May 1

Wednesday evening was "Oratorio Night," and about 6,000 people gathered to hear Massenet's "Eve" and Rossini's "Stabat Mater" sung by a quartet of soloists whose work is well known to the people here. While there seemed to be somewhat of a question in the minds of a few as to just how an evening of sacred music would be appreciated, there came later the realization that it was welcomed as a thoroughly successful change from the straight concert program. The only way that an appreciation of that kind of music can ever hope to be developed is through frequent hearings of the standard oratorios. In this respect Mr. Wiske has made a practice of devoting one evening of each annual festival to oratorio.

Massenet's "Eve"

Arthur Middleton, baritone, and Namara, soprano, as Adam and Eve, were indeed a happy choice. Theo Karle, who was the Narrator, likewise did distinguishing work.

Namara, who sang in Newark about four seasons ago, has shown a remarkable improvement in her voice. She sang with much more ease and poise than formerly. Her voice, a lyric soprano, possessed tonal beauty, much clarity and considerable flexibility. She is musically and made the most of every available opportunity. In addition, she is beautiful to look upon and has a likable personality. In the air of "Eve in Solitude," Namara had some opportunity for individual work. She sang with beautiful feeling and received warm applause. In the duet with Mr. Middleton, the voices blended excellently and not once outshadowed each other.

Mr. Middleton possesses a fine organ. His deep, sympathetic tones were especially well adapted to the score, and his phrasing and diction seemed to be of the best. As a whole, Mr. Middleton's work was such that emphasized his value oratorially.

Theo Karle's best opportunity in "Eve" came with "The Curse," near the end of the work. These lines were interpreted most skilfully by the young tenor, whose voice is without doubt one of the finest the writer has ever had the pleasure of hearing. His work is sure and certain. While there were many outstanding features of his work noticed, there were few in the audience who did not marvel at Mr. Karle's breath control. There seemed to be no end to its limits!

The chorus acquitted itself with honor in the passages that fell to its lot. These were delivered extremely well and with genuine effects, showing that the members possess a taste for the work of a more serious nature.

"Stabat Mater" the Favorite

The interest of the evening was without doubt centered in the Rossini cantata, which was sung by Namara, Margaret Abbott, Theo Karle and Arthur Middleton. The impression made by this quartet was that no better voices could have been selected to give better effects. In the duet with the soprano, Miss Abbott's rich and warm tones were strikingly contrasted with Namara's lighter and higher ones. The contralto displayed ease and much previous experience in this branch of her art. In the solo "I Will Sing of Thy Mercy" she scored tremendously.

Likewise Mr. Karle, in his singing of the "Cujus Animam," which was delivered with rare tonal quality and



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PORTION OF THE FESTIVAL CHORUS OF EIGHT HUNDRED TAKEN AT A REHEARSAL.



MEMBERS OF NEWARK FESTIVAL ORCHESTRA.
Numbering fifty local musicians.



GERALDINE FARRAR.
As she looked upon her arrival from New York. Her smile indicates no distaste for rehearsals.



GIOVANNI MARTINELLI.
On the way from rehearsal.



"THE FAMOUS QUARTET."
Theo Karle, Namara, Margaret Abbott and Arthur Middleton.

telling effect. The high notes seemed to be of no greater effort for Mr. Karle than those of the lower register. He simply sings easily and obtains the beautiful head tones without once pinching them.

Arthur Middleton strengthened the impression he made in the preceding oratorio by his musicianly qualifications and fine vocalism. He is a singer of high standing and is an addition to any program—correct or otherwise.

Mr. Wiske and the Orchestra

In addition to the credit that Mr. Wiske deserves for the fine work done on Wednesday evening by the large chorus, of which he may justly feel proud, this untiring conductor and proven musician must also be complimented for his skillful handling of the newly organized local orchestra. Mr. Wiske has trained them in such a manner as to promote unfaltering response on their part and a development in each member of a worthy appreciation for the desired effects called for by the score. The conductor held his reins well in check and directed his men with the authority that comes through time, painstaking work and previous experience. Furthermore, he is energy personified, nothing seeming to be too much of an undertaking for him or those under his baton. The work of the chorus of 800 and the local orchestra alone will verify that statement.

"Farrar Night"

"Farrar Night," the final concert of the festival, drew the largest crowd—10,000 seated capacity and 300 standees in addition. The run on the box office serves well to illustrate the manager's argument that there is considerable in a name.

In opening his program Mr. Wiske led the local orchestra in C. M. von Weber's "Jubel," which terminated with "America" and which was sung by the chorus; the "Star Spangled Banner" being sung later by Miss Farrar, whose first number was the "Habenera" from "Carmen" (Bizet) given with orchestra accompaniment. Not only did the favorite opera singer sing the number most delightfully, but she acted the part of the cigarette girl as well, keeping within the proper limits. Miss Farrar was in exceptional voice and instantly won her audience. One might add that the listeners were captivated even before she opened her mouth. It was as usual that something—more than mere charm, beauty or personality—that fairly electrified those present. Nor was a movement of the coquettish fan (which someone said only a Spanish woman knew how to use to best effect) was lost. After the chorus (which formed a splendid background for the singer) and Miss Farrar had finished tumultuous applause rang through the house—applause that quickened rather than diminished with each reappearance, until "Ouvre Tes Yeux Bleu" (Massenet) was given as an encore. Even then, admirers in the front rows tossed bouquets onto the stage.

"Come, Sisters, Come" (Mackenzie) was given a splendid rendition by the ladies' chorus. The voices were well balanced and this number served to strengthen the idea that strength in numbers is not always responsible for success. And quite one of the best features of the three concerts put together was the orchestra's playing of Rachmaninoff's prelude in G minor. The familiar selection served to show just what kind of work these local musicians can do. Furthermore, one is safe in saying that it could not have been improved upon by an older symphony. Mr. Wiske and his men were obliged to acknowledge the rounds of applause that greeted the end.

Farrar Sings Songs

When Miss Farrar sang her group of songs she disclosed to many for the first time a side of her versatile

art. As a singer of songs, she showed that she was equally as capable. The songs selected for this occasion were unusually lovely and somewhat less well known to some in the audience, including as the group did: "For Music" (Franz), "Love's Secret Lost" (Schumann), "A Thought Like Melody" (Brahms), "A Legend" (Tschai-kowsky) and "The Snowflake" (Gretchaninoff). Carl

Lamson furnished very artistic accompaniments for these and one or two encores. The details of each song Miss Farrar seemed to have firmly in mind, conveying each mood in a pleasurable manner. "Annie Laurie" was sung to her own accompaniment.

Charles Grant Shaffer during the intermission presented Chief Long of the Police Department, who introduced Col. J. R. de Salaceroy, of the 230th Battalion of the First Canadian Expeditionary Force, who told of the great aid of the Liberty Loan to the men at war. Before the officers went through the audience to solicit purchasers, Miss Farrar, of her own accord, stepped upon the stage, made a brief but effective address, and then sang "La Marseillaise" as few can ever hope to render it, with stirring appeal. After that she delighted a small Boy Scout by pledging herself for a bond.

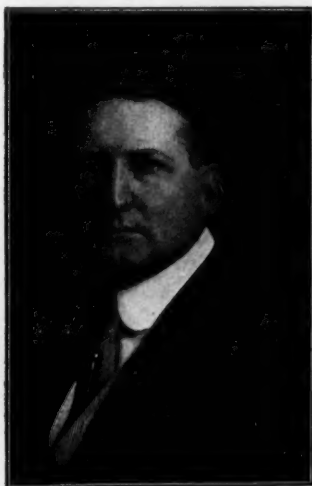
During this procedure, the admiring chorus, which had then disbanded for a few seconds, encircled the singer's dressing tent. Mrs. Farrar graciously informed the "matinee idolers" that as soon as the concert was over her daughter would be happy to meet each one. When the gong sounded to assemble for the second half of the program, the girls went off smiling. Perhaps, too, the pleasant anticipation had some effect upon the success with which they sang Shira's "Boatman's Good Night." Scherzo from "Midsummer Night's Dream" (Mendelssohn) followed, and then "Break, Break, Break" (C. Mortimer Wiske), sung by the male chorus, who distinguished themselves.

Rarely has Miss Farrar sung "Un bel di," from "Madam Butterfly" better than she did on Thursday. Her voice was clear and powerfully sweet. Considerable feeling characterized the interpretation and made it thoroughly enjoyable to the spectators, who again manifested their admiration and approval in hearty applause. This time two encores were given, "Blue-bell" (MacDowell), and "Her Dream" (Frank Waller). The latter was especially effective and Miss Farrar sang it charmingly.

After the final number, a sterling patriotic piece by Gustav L. Becker, entitled "The Herald of Freedom," the attractive opera singer shook hands until she couldn't any more, and the crowds dwindled away into the night, with a tinge of regret that next year and the festival is so far off.

Patriotic Concert, May 4

An added concert was given in the Armory on Friday evening, May 4, at which Constance Balfour, soprano; Orville Harrold, tenor, and Nicholas J. Tynan, baritone, were the soloists. Archibald Sessions, as accompanist for Miss Balfour, added considerably to the enjoyment of the evening. The concert was for the benefit of the War Savings Stamps, and one stamp, which was retained by the purchaser, admitted the bearer to



CLARENCE WHITEHILL,
Baritone of the Metropolitan Opera Company.



CONSTANCE BALFOUR,
Soloist at Patriotic Concert.



LUCY GATES,
Whose appearance this year at the Festival came as a re-engagement from last year, when she substituted so splendidly for Galli-Curci.



ORVILLE HARROLD,
Tenor, who also appeared at Thrift Stamp concert.

the affair. Again the chorus lent its fine work to the program. The Newark Police Band, under Conductor Biederman, played one or two numbers, also assisted by the chorus in the singing of the national anthem.

Miss Balfour, a soprano from the West, who has achieved distinctive success both in England and on the Pacific Coast, and who came East to fulfill engagements, sang in Newark, of course, for the first time. She was heard first in the aria from "Louise" (Charpentier), "D'un pas le jour," which was superbly given. In it Miss Balfour gave good evidence of a voice of considerable volume and range, sweet, clear and intelligently used. Her clear enunciation and tasteful phrasing added to the favorable impression she made upon the enthusiastic audience. She received many bouquets and was obliged to render an encore, which came in "The Last Rose of Summer." This was beautifully done.

As her second contribution to the program Miss Balfour sang the following: "If I Were a Bird" (Liza Lehmann), "The Star" (Rogers), "When the Boys Come Home" (Oley Speaks), and "The Magic of Your Eyes" (Arthur A. Penn). The latter went especially well and was admirably suited to the singer's sympathetic voice. The composer in writing this particular song turned out a number of simple yet appealing melodic tunefulness which is bound to make it a song that will last. The public seems to appreciate a ballad of its kind and welcomes it as a number that not only satisfies the educated music lover but the layman as well. "The Magic of Your Eyes" is a song with a meaning. Furthermore, it is an excellent concert number.

Orville Harrold, who has recently returned to the concert field, was warmly received. He sang as an encore of the first group "I'm Falling in Love with Some One," from "Naughty Marietta," in which he appeared some while ago with Emma Trentini. His other numbers were: "The Pipes of Gordon's Men" (Campbell-Tipton), "The Secret" (Scott) and "Give a Man a Horse to Ride" (O'Hara). The second group included two negro spirituals, one "Go Down, Moses," by Burleigh, and "Standin in Need of Prayer," by William Reddick. "The Minstrel Boy" was also given.

Mr. Harrold's voice has lost none of its former richness and power to please. If changed any, it seems to have gained in many respects. He sings with delightful ease and clarity and his diction is a pleasure to listen to. He was warmly applauded and one felt that he, as well as Miss Balfour, was a happy choice in the way of artists.

Mr. Tynan rendered the patriotic numbers of the evening, among them "Keep the Home Fires Burning" (Ivor Novello) and "My Own United States" (Julian Edwards). Each was sung in a fine baritone voice, which stirred the audience considerably.

The festival chorus, under C. Mortimer Wiske, sang "The Star Spangled Banner," "America" and "Madrigal" (C. Mortimer Wiske) with telling effect. Mrs.

Wiske acted as accompanist and lent valuable assistance to the chorus.

It is said that over \$5,000 was realized in the sale of stamps and a score or more liberty bonds were sold.

The services of the chorus, the police band and the artists were contributed to the occasion, and in a program note the Newark War Saving Stamps Committee expressed its indebtedness.

Notes

The Newark Music Festival Association was incorporated in 1916. Wallace M. Scudder is the president; C. W. Feigenspan, first vice-president; Louis Bamberger, second vice-president; George A. Kuhn, secretary, and Alfred L. Dennis, treasurer. Members of the executive committee include C. Wisner Thorne, chairman; Franklin Conklin, Jr., and Charles Grant Shaffer.

The Board of Directors includes: Louis Bamberger, William T. Carter, Jr., Austen Colgate, Franklin Conklin, Jr., Alfred L. Dennis, Charles L. Farrell, C. W. Feigenspan, Spaulding Fraser, Erick L. Schuchman, George J. Kirwan, George A. Kuhn, Frank C. Mindnich, Paul Petri, J. Albert Riker, Wallace M. Scudder, Charles Grant Shaffer, G. Wisner Thorne. The Musical Director is C. Mortimer Wiske and the Publicity Director is George A. Kuhn.

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The honorary list of members regular in attendance the whole year: Elsie Seibert, Florence Faux, Mrs. J. A. Riker, Mary Coll, Pearl Laskey, Mrs. F. W. Theberath, Mrs. R. Griffiths, Mrs. Augustus Smith, Frances B. Stringer, Mrs. E. Griffiths, Tallman, Nettie M. Conger, Clara Horns, Alice Hargreaves, M. Barbara Young, Beatrice Ponsonby, Pauline Seigel, Reta M. Hargreaves, Mrs. J. C. Hanks, Elizabeth Meakin, Miss M. M. Randolph, George F. Kirwan, Edward Racine, Fred Theberath, Fred Gichner, Thomas Kirk, W. H. A. Rockefeller, Mary Stringer.

The Newark Music Festival Orchestra: C. Mortimer Wiske, musical director; Andrew Voss, orchestra manager; George A. Kuhn, concert manager; First Violins—Carl Schoner, William Maier, Frank Suter, F. Siegle, Robert B. Griesenbeck, Luigi Spada, Gustave Geisler, George H. Morgenroth, C. W. Kirchenbaum; Second Violins—E. Roentgen, Frederic Voss, S. Finkelstein, William Iacantonio, William Karg, Jacob Terpoos, A. V. A. Doctor, Jacob Glickman; Viola—Albert Hirth, Anton Gloeckner, George Kraus, Edward Lay; Violoncello—Udo Gossweiler, Richard Susemihl, Louis Zippin, Albert Colombo, Edward Wurns; Bass—Albert B. Boesse, Charles Weisheit, William Thaler, Fred Young; Flute—Louis Atz, Rudolph Mancini; Oboe—Edward Raho, Louis Raho; Clarinet—D. Bonade, Ernest Bogenhard; Bassoon—F. Bettoney, William Staehle; Horns—M. Krider, Joseph J. Habig; Julius Block, Herman Block; Cornet—Benedetto Napolioello, Sal. Mazzei; Trombones—John Hill, Frederic Shilling, Andrew Voss; Tube—Frederick Schuett; Percussion—Edward Rubsam, Charles Agne; Harp—F. Nicoletta.

Both Gretchen Morris and William Tucker, the young artists who appeared in the sextet from "Lucia" on Tuesday evening, did excellent work, even though one wished they might have had more of an opportunity to display their splendid voices. Mr. James also deserves honorable mention. Perhaps another season Newarkers will have an opportunity of hearing each as soloists. The selection of these particular artists for the sextet shows that Mr. Wiske provides the best talent, no matter how small the part may be.

After the concert on Tuesday evening Martinelli was entertained at a supper at Mazulli's restaurant. In honor of the occasion Mr. Mazulli's chef prepared a new dish called "chicken à la Martinelli." Judging from the rapidity with which it was demolished the chef's pains were not in vain. Among those present were: Conductor and Mrs. Wiske, Mr. and Mrs. George Kirwan, Mr. and Mrs. J. Albert Riker, Josephine Vila, Eugene Boucher, Mrs. Wil-

liam H. McClave, Sidney Baldwin and Messrs. Hausmann, Lohenberg and Aul.

Another supper—sort of a farewell one—was given in honor of Conductor and Mrs. Wiske at the Robert Treat Hotel on the final night of the festival. All those present were most effusive in their praise of Mr. and Mrs. Wiske, whose combined efforts were in a large way responsible for the splendid success of the 1918 festival, as well as the previous ones.

Mrs. Wiske's efforts in connection with those of the executive committee of the chorus association were responsible for the arrangement and completion of every detail. Only co-operation of the first class could possibly promote such efficiency. It is a well known fact in Newark that the force behind Conductor Wiske is his charming wife.

Paul Petri is entitled to much commendation for his aid in the sale of tickets. Only his ability to systematize the sale, especially "Farrar Night," enabled him to dispose of the tickets in plenty of time so as to allow the late purchasers to hear the opening number.

Sidney A. Baldwin, as the official accompanist of the festival, lived up to his title in every respect. Had it not been for Mr. Baldwin, Mr. Martinelli could not have rendered any encores because he did not have an accompanist with him. However, with Mr. Baldwin's artistic accompaniments for two encores, he appeased the desire of the audience for more of his wonderful work. As for Mr. Baldwin, he afterward made the statement that any one could follow the famous tenor because his work was so certain.

There are certain people who seem almost a necessary feature of these Newark festivals. What would one be in Newark without the pleasant face of Mrs. George Kirwan and the spontaneous humor of her better half?

Through the courtesy of Alexander Berne, the well known exponent of Joseffy, the accompanying snapshots were taken with his camera. Perhaps if Mr. Berne had been able to take them instead of the MUSICAL COURIER representative, they would have been better. Photography is his hobby!

Newark is fortunate in possessing such a palatial hotel as the Robert Treat, when most of the festival artists were accommodated. It is up to date in every respect, and the service is unusually excellent.

The words of "The Herald of Freedom," by Gustav L. Becker, were written by his wife, Fanny Granger Becker. A misprint on the program credited Fanny Grant Baker as being the author.

Charles Grand Shaffer and his wife, Dora Becker, the violinist, were equally as enthusiastic about the Patriotic Concert as they were about the previous concerts. Incidentally, Mr. Shaffer, who is the principal of the Eliot Street School, has sold over \$17,000 worth of Liberty Bonds to the children in his school. Hats off to Patriot Shaffer!

If all the artists were like Geraldine Farrar, rehearsals would be things of a less gloomy nature. Accompanied by her mother, Charles Ellis, her manager, and a maid, the singer motored over to Newark and reached the armory shortly after three. Mrs. Farrar said that they had been directed to an armory at the other end of Newark, and that was why they had been delayed. She added that her daughter disliked keeping the orchestra waiting. So different from the average mediocre singer!

During rehearsal of the two operatic arias, Miss Farrar showed the men just how she wanted certain passages to go in a manner that could not offend any one, and the men by utilizing these suggestions, under Mr. Wiske's baton, lent good assistance when the proper time came.

It has been said that many an artist's mother is a drawback to her career, but a woman like Mrs. Farrar is a charming asset to her daughter.

There are always amusing incidents connected with festivals. This is one that really happened: a woman purchased three seats for "Farrar night" and the day of the concert she asked if she could return one, because the postmaster had just died and her husband didn't feel that he ought to indulge in frivolity, he being, of course, a postman.

A noticeable absence at this year's festival were the recruits of the First Regiment Armory. Last year they added a most impressive touch to the occasion.

Already plans have begun for the Newark Festival of 1919. J. V.

HELEN R. FAIRBANKS ENTERS SERVICE

Musical Courier Staff Member to Do Red Cross Work in France—Fifth to Join the Colors

On Tuesday evening of last week the young ladies of the Musical Courier Company's staff gave a send-off party to Helen R. Fairbanks, one of the critics of the MUSICAL COURIER and the writer of the "I See That" column. Miss Fairbanks will sail for France in a few days as one of the secretaries to the Red Cross. The affair was held in the offices of the Musical Courier Company, 437 Fifth avenue, where the company occupies the entire fourth floor. The desks were cleared to one side, thereby allowing plenty of room for the caterer to fix up an inviting repast. The music of the evening was furnished by a Knabe Ampico, loaned for the occasion through the courtesy of Berthold Neuer, manager of the Knabe warerooms.

With Miss Fairbanks entering the service of our country the Musical Courier Company adds its fifth star to its service flag. The other four are: William H. Many, who went "over there" with the 165th Infantry (the old Sixty-ninth) and is now reported among the missing; Peter F. Meyer entered the navy last June and made two trips across on a transport as a gunner's mate, and on his second trip back had three ribs broken through a fall down a hatchway, but is now expecting to be called very shortly; Charles L. King entered the army last September; and William Hallam is also in the army with the old Seventy-first Regiment, having served with that regiment at the Mexican border two years ago. All these men were on the reportorial staff of the MUSICAL COURIER EXTRA.

BETHLEHEM BACH FESTIVAL

"THE BEST CHOIR IN THE UNITED STATES."—
Henry T. Finck, in the N. Y. Evening Post.

FRIDAY, MAY 24—4 P.M. and 8 P.M.
Cantatas and Magnificat

SATURDAY, MAY 25—2 P.M. and 5 P.M.
Mass in B Minor

BACH CHOIR of 250 Voices

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PRICES PER SESSION, \$1.10, \$1.65, \$2.20
COURSE SEATS, \$4.40, \$6.60, \$8.80
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BOOK ON "THE BETHLEHEM BACH CHOIR,"
BY RAYMOND WALTERS, PUBLISHED
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PACKER MEMORIAL CHURCH
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RICHMOND FESTIVAL

(Continued from page 5.)

were in the best of voice, and their singing of these numbers was such a treat as has seldom been experienced at these festivals.

Boosting the Liberty Loan

A feature at the festival was the splendid results obtained in the sale of Liberty Bonds. At the Tuesday concert, just as Miss Garrison returned to the stage after singing the mad scene from "Lucia," the orchestra dashed into the stirring strains of "Dixie." The audience rose to its feet as one man, and Miss Garrison sang the song with superb fire. When the last burst of applause had reluctantly subsided, a bugler stepped to the front and sounded the reveille. At once a group of soldiers proceeded down each aisle, exhorting subscriptions for the loan. The result of the drive is best set forth by quoting the dispatch sent by the City Committee of Richmond to the Associated Press the following morning. It was as follows: "Geraldine Farrar last night sang 'The Star Spangled Banner' to a New York audience specifically gathered to subscribe to the loan, and the response that met her was \$2,220,000. Last night, at the same time, Mabel Garrison in Richmond sang 'Dixie' to a concert audience, and Richmond thanked her with subscriptions amounting to \$2,250,000—\$30,000 more than the investment in New York."

N. F. W. C. CONVENTION

(Continued from page 5.)

a real desire to hear those messages that might inspire them to great zeal or usefulness as patriotic women. From the message given by Mrs. Herbert Hoover on food conservation to the graphic descriptions of starving Poland by C. F. Walcott, sustained interest marked the sessions. It would be difficult to imagine the great conclave and the programs planned for its edification and pleasure, without realizing that music ranked second to no feature of the convention.

Under the able leadership of Mrs. William D. Steele, of Sedalia, Mo., Chairman of the Department of Music, a number of able instrumentalists and vocalists brightened every program, and awakened a love for that best of all the arts. Edna Thomas, contralto of New York and New Orleans, received quite an ovation from Southern delegates especially. She sang at many of the sessions and proved one of the most popular entertainers. Mrs. Charlotte Berg, of Chicago, could not have been given a more hearty reception, and Maud Powell, violinist, proved America's ownership of real artists.

Kenneth Clark, song leader at Camp Meade, Maryland, lead the convention in some good old time singing. Under his leadership the delegates romped through "Lil Liza Jane" and "Good Bye Ma, Good Bye Pa." If Clark is a hit with the boys in khaki, they have a rival, as he was a great hit with the ladies also. They even stamped their slippers at the conclusion of "Boom Ta Ra Ra, Boom, Boom." Mr. Clark was introduced with an eulogistic recounting of his accomplishments in the war camps of America. But the delegates did not need to take anybody's word that he was a valuable asset to the Government after he got them to singing. He said one of his missions was to keep up the cheer in the camps, and he proved he was equal to the commission. To the tune of "The Old Gray Mare Came a-Tearing Down Through the Wilderness," the club women followed their leader into the lines: "Uncle Sam, he gets the infantry, he gets the cavalry, he gets the artillery. And now, by gosh, we'll all go to Germany. Good-night, Kaiser Bill." "I never thought I should be singing a 'By Gosh' song at a biennial convention of the National Federation of Women's Clubs, but if our boys like them I shall like them too," one woman was heard to remark.

One of the finest addresses of the worth while meeting was that made by J. Lawrence Erb, of the University of Illinois, on "The Musical Awakening of Today." Dr. Erb said that the American ideal in education is based largely upon the pioneer experiences of our wise fathers; that education must be practical to meet the big jobs which have to be done in a hurry; that stress is laid upon the education which would fit a youth for a livelihood; and that that education is the best, which most quickly enables the student to take a wage earning position.

With pride and enthusiasm Arkansas introduced one of its young artists, Genevieve Fodrae, of Little Rock, a violinist of unusual ability.

The speakers came from far distant States and each was a real headliner. Jeanette Rankin, Congressman from Montana, spoke at an overflow meeting and was guest of honor at a legislative luncheon. Julia Lathrop, of the Children's Bureau, Washington; Mary Garet Hay, who put over the suffrage campaign in New York City; Mrs. George Bass and Jane Addams of Chicago were among the popular attractions as speakers.

Mrs. Edward MacDowell told of Peterborough, N. H., and the work of the MacDowell colony there, playing some of the late Edward MacDowell's piano works and accompanying Edna Thomas in a group of his songs. Mrs. David Allen Campbell, editor of the Musical Monitor, was unable to attend the convention, so her paper on "What the Music Clubs of America Are Doing" was read. Katherine Evans von Klenner, who is chairman of the New York City Federation of Women's Clubs and founder and president of the National Opera Club, gave a résumé of the history of the latter organization which was of absorbing interest to the delegates. Mrs. Francis Elliott Clark, vice-president of the Pennsylvania Federation, lead the discussion on "Music in Education."

Among the soloists not already mentioned who have given pleasure to the convention are Alfred Bergen, of Chicago, baritone; Lucile Harrington Dole, of New York, in pianologues; Louise Hall, an artist-pupil of Ernest R. Kroeger, of St. Louis; and Mrs. Jack Menier, violinist.

Receptions and luncheons were given by the local board and many of the States held their own get-together celebrations, interspersing gaiety with the serious business of convention attendance. To give an adequate description of a Federal biennial would take much more space; and the complete account of a nine days' convention, three sessions a day and conferences of eleven departments going on simultaneously, would require a volume.



Florence Macbeth

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is singing

The Stars and Stripes Are Calling.....J. N. Kirsch
(Dedicated to Miss Macbeth)

There's a Long, Long Trail.....Zo Elliott
I Did Not Know.....Frederick W. Vanderpool
Songs of Dawn and Twilight.....Frederick W. Vanderpool
In Your Eyes.....B. C. Hilliam
Freedom for All Forever.....B. C. Hilliam



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New York City

BLACKSTONE VS. ORPHEUS

How Bainbridge Crist, the Rising American Composer, Made of a Hobby a Profession—His Ideas Concerning the Art of Composition in America, Its Characteristics and Tendencies—Some of His Recent Works and a Few of the Artists Who Are Using Them

"Creating a mental balance wheel by pursuing divergent lines of work in vocation and avocation is a familiar practice. Not rarely, too, do vocation and avocation change place, the hobby triumphing over the profession. However, when a settled practitioner of the law becomes so enamored of flute playing that he decides to abandon his profitable knowledge of Smith vs. Jones and State vs. Smith, in order to embark on the career of a professional musician, the matter is worthy of note.

"This is what happened not many years ago to Bainbridge Crist, the rising American composer. The most interesting part of Mr. Crist's revolt is that he 'got away with it.' The quixotic showed its heels to the practical with most successful effrontery. Mr. Crist's first act after deserting his dignified profession, was to pack a grip or two and sail for Berlin, an ante-bellum pilgrimage, of course. Here the eminent Paul Juon took him in hand, and the formulae of counterpoint gave prompt chase to the logic of Blackstone. Later, Mr. Crist crossed the channel and put himself in the hands of Claude Landi in London, where he embarked on a long and hard fought drive on the intricate fortifications of orchestration.

Here, too, he studied singing with William Shakespeare, for it is as teacher of singing that Mr. Crist has chosen to earn his livelihood; as well as by the works of his pen. However, the two callings dovetail nicely in the opinion of the composer. Mr. Crist is a believer in a thorough knowledge of the technic of singing as a first principle of song writing. On this account, his numerous



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FRANK F. LEIFELS, Manager, Carnegie Hall, New York

songs have among their other virtues an eminent adaptability to the capacities of the average singer.

"To the literature not merely of American songs but of songs of all time, Mr. Crist has made a notable contribution. His songs are being widely sung in concert. One of their most enthusiastic admirers is Louis Graveure, whose every program contains one or more Crist numbers. The chief characteristics of Mr. Crist's songs are their truly vocal character already referred to, their melodic good taste, and their finely wrought harmonic background. Mr. Crist has chosen a variety of texts from the tragic lyric to the openly humorous. His careful eye has measured and designed their tonal garb with an almost faultless musical imagination. The union of words and music not seldom reached the heights of artistic felicity. Mr.

Crist is still a young man. Public recognition is coming to him rapidly. There seems little doubt that on the future roster of American composers his name will be among the highest."

The preceding brief summary of the career of Bainbridge Crist appeared in a recent issue of the Springfield (Mass.) Republican, and is a concise, interesting résumé of the work of this prominent American composer.

The writer, a representative of the MUSICAL COURIER, had the pleasure, some ten days ago, of dining with Mr. Crist, who was at the time on a visit to his publishers in New York. After the "inner man" had been amply provided for, a very interesting half hour was spent in the discussion of things musical.

"What chance do I think the American composer has today?" said Mr. Crist, in reply to the writer's question. "Why, the greatest chance that the composer of any country has ever had, for the reason that the great American public is now taking him seriously—this in the light of a judgment that may be passed only by those who have attained the discretion which comes from familiarity with the great music of all nations. At least, up to the present time, the spirit of Chauvinism has not touched our public, and it is stimulating to feel that one's work will be judged by a standard that rejects the commonplace and accepts the meritorious."

"That, of course, is true," replied the writer, "but do you not believe that the average critic still adopts a hypercritical attitude where the American composer is concerned?"

"Yes and no," replied Mr. Crist, "but the American composer who frets because of the attitude of those critics who still are prone to belittle anything that emanates from the pen of one of their fellow countrymen does himself and his art a great injustice. As a rule, a critic may trust the public implicitly to be fair-minded. The verdict of the average audience, in my opinion, is not apt to be inaccurate. I have noticed that often those present who really do not comprehend that which is greatest in musical literature, and who best enjoy the lighter type of music, are, nevertheless, greatly bored by the pretentious, pseudo-art composition that misses the mark, and, on the other hand, are at least interested by a truly great work."

"Another great advantage that has accrued to the American song writer," continued Mr. Crist, "is that the artists themselves rapidly are ceasing to regard his works as novelties, to be performed only for a brief season and by that particular artist who first chances to use them. However, it is only natural that such a pernicious attitude should die out, for the intrinsic worth of modern American songs and the fair-mindedness of really great artists render its prolonged existence impossible."

"Granting the opportunity for recognition," questioned the writer, "do you think present tendencies are toward the development of a distinctively national school of music?"

"Whether, eventually, we will develop in America a class of music that may be stamped as 'national' ought not to concern the individual composer," replied Mr. Crist. "The principal thing for him to do is to express himself with utter disregard for existing idioms and so-called schools. The moment he deliberately sets about to write in any particular idiom, he becomes parasitic and stifles originality. The idiom in which Debussy wrote has caused the downfall of many American composers, who failed to see its limitations—as well as their own—when they tried to employ it. Another danger, at the present moment, is the tendency to regard sensationalism as essential to art. It may find legitimate expression therein, but is not essential."

Among Mr. Crist's recent compositions, published by Carl Fischer, are the following symphonic works: Suite, "Egyptian Impressions" ("Caravan," "To a Mummy," "Katebet," "A Desert Song"); "The Parting," poem for voice and orchestra, and "Chinese Mother Goose Rhymes," for voice and orchestra. "Retrospections," a set of five piano solos, comprises the following: "The Old Spinnet," "An Old Print," "Child Faces," "Intimé," "Reverie." In addition, there are the following songs: "Yesteryear," "April Rain," "Tell Me," "C'est Mon Ami," "You Will Not Come Again," "The Parting," "To the Water Nymph," "Butterflies," "Three Balladettes," "Girl of the Red Mouth," "Into a Ship, Dreaming."

Mr. Crist's "Chinese Mother Goose Rhymes" have met with remarkable success. The music is based on original Chinese themes, lengthened and harmonized to suit the purpose of the composer. As a rule, the vocal parts are simple, and the accompaniment both artistic and characteristic. There are seven songs in the collection, entitled "Ladybug," "Baby Is Sleeping," "What the Old Cow Said," "The Mouse," "Of What Use Is a Girl," "Pat-a-Cake" and "The Old Woman." The translations were made by Isaac T. Headland.

In addition to the Fischer publications, a number of Mr. Crist's songs have been issued by the Boston Music Company. These include "A Memory," "I Can't Ahear," "If There Were Dreams to Sell," "Like April's Kissing May," "Mistletoe," "No Limit," "September Eve," "Shower of Blossoms," "Someone," "The Little Bird," "The Little Old Cupid," "The Window," "To Arcady" and "To Columbine."

Mr. Crist's symphonic works have been played many times in America by some of the leading orchestras. A partial list of the artists who are now featuring his songs including the following distinguished names: Reinald Werrenrath, Galli-Curci, Maggie Teyte, Louis Graveure, Sophie Braslau, Namara, Hartridge Whipp, Herbert Witherspoon, Florence Hinkle, May Peterson, Kitty Cheatham, Olive Kline, Frances Ingram, Gabrielle Gills, Marie Sundelius, Jeanne Jomelli, Martha Atwood and Sybil Vane.

Los Angeles Musician Interned

Rudolph G. Kopp, of Los Angeles, leader of the orchestra at Grauman's moving picture theatre there and a viola player in the Los Angeles Symphony Orchestra, was arrested in that city last Sunday on a Presidential warrant, according to a telegraphic despatch, charged with making disloyal utterances. The United States marshal's office announced that Kopp would be interned at once. Rumor in Los Angeles has repeatedly asserted that Kopp and his theatre orchestra constituted a real hotbed of pro-Germanism.

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NEW YORK

N. Y. AMERICAN, Oct. 27, 1917:

"His voice is a light, lyric tenor, luscious in quality and broad in range. It is fluent and flexible and at all times under perfect control. He has the faculty and the habit of sustaining and shading the final note in a phrase, and spinning it out to the merest thread of tone. Added to his other talents is Mr. Gunster's faultless diction."

N. Y. TRIBUNE, Oct. 27, 1917:

"Vocal power and sensuous beauty of timbre, one of the most pleasing artists who have recently made their debut before us. He sang with exquisite taste, crystal enunciation, a fine sense of line, and with unusual intelligence. His singing of Gluck's 'O del mio dolce ardor' was a lesson in the classic style. He gave Purcell's 'Passing By' with sentiment and distinction."

N. Y. SUN, Oct. 27, 1917:

"Much finish of style, with admirably sustained phrases and with taste. The clearness of his enunciation was excellently exhibited in English as well as in other languages."

N. Y. MORNING TELEGRAPH, Oct. 27, 1917:

"Frederick Gunster displayed the waxing glories of his fine tenor voice in a diversified program of eighteen captivating numbers."

N. Y. EVENING MAIL, Oct. 27, 1917:

"He is obviously an accomplished artist with an ease of style which suggests a thorough command of his field. The voice itself possesses an ingratiating quality and is always used with intelligence."

N. Y. TIMES, Oct. 27, 1917:

"Mr. Gunster has a light but manly voice, unforced and often of pleasing quality. His command of languages he obtained abroad. He showed intelligent discrimination of style."

N. Y. EVENING WORLD, Oct. 27, 1917:

"His voice is of pleasing quality and he applies it with intelligence to the songs that he sings. He began with Gluck's 'O del mio dolce ardor' and Purcell's 'Passing By,' which won for him instant favor."

N. Y. GLOBE, Oct. 4, 1917:

"His is a voice of even goodness, no matter what end of the scale he essays, or how softly or forcefully he uses his power."

BROOKLYN DAILY EAGLE, Oct. 27, 1917:

"Rare sympathy in his voice. Schubert's numbers were sung with discretion and charm. In 'O del mio dolce ardor' there was rich visioning."

BROOKLYN DAILY STANDARD-UNION, Oct. 27, 1917:

"A voice at once magnetic and forceful, with a good command of the several languages he essayed."

CHICAGO

CHICAGO EVENING AMERICAN, Nov. 8, 1917:

"Mr. Gunster is successful in personality and singing, a tenor who makes you forget he is a tenor, but not that he is an artist."

"His voice is of suave, delightful quality, easy in emission and trained toward excellent enunciation and shading."

CHICAGO DAILY NEWS, Nov. 8, 1917:

"Mr. Gunster has a lyric voice of great charm, a method which is highly musical, including excellent breath control and very good diction. He sings with keen appreciation of the musical values of his selections and projects the moods and emotions of his songs to his hearers in artistic fashion."

"His recital began with a Gluck aria, which at once established him as a singer of attainments. It was given with fine tone quality and clear enunciation."

CHICAGO HERALD, Nov. 8, 1917:

"Mr. Gunster demonstrated that he is an earnest musician, that he knows something about the art of song, as well as something about the art of music—two things not invariably synonymous."



PHILADELPHIA

PHILA. RECORD, Feb. 20, 1918:

"Gunster is an artist who has a splendid conception of song, and his clarity of enunciation and his phrasing as well combined to give his interpretations charm. His voice is of ingratiating quality and he has such artistry that he is at all times wonderfully appealing."

PHILA. EVENING PUBLIC LEDGER, Feb. 20, 1918:

"Mr. Gunster disclosed a tenor voice of sweetness and facile production and interpretative talent of fine order."

BOSTON

BOSTON GLOBE, April 29, 1918:

"Mr. Gunster, a pleasing tenor who sang expressively, applauded warmly by audience and chorus."

BOSTON POST, April 29, 1918:

"Mr. Gunster was heartily applauded after his solos."

ST. LOUIS

(SULLIVAN'S "GOLDEN LEGEND")

ST. LOUIS TIMES, March 13, 1918:

"He has a bright tenor of goodly size and agreeable quality which is used with discretion. He is a capable, conscientious singer, and is alive to opportunities."

ST. LOUIS GLOBE DEMOCRAT, March 13, 1918:

"Prince Henry, a part of considerable length, was well given by Gunster. He made a fine impression, his voice being well adapted to the recitative form."

BALTIMORE

("MESSIAH")

BALTIMORE EVENING SUN, April 5, 1918:

"One rarely hears in oratorio a better tenor than the youthful Frederick Gunster, who did some admirable work during the course of the evening."

BALTIMORE NEWS, April 3, 1918:

"He has a musical voice,—clear, well-placed and of adequate carrying power—and uses it intelligently."

THE SUN, BALTIMORE, April 3, 1918:

"The singing of Frederick Gunster was marked by sweetness of tone and accuracy of pitch."

DETROIT

DETROIT FREE PRESS, Dec. 12, 1917:

"Frederick Gunster sang his way into the hearts of his hearers."

"Sweet and ingratiating in quality, Mr. Gunster's voice seemed at all times perfectly under his control, and charmed the listeners repeatedly by an unexpectedly clear, flutelike note long sustained and 'spinning out,' as a reviewer says, 'to the merest tone.'"

"His lyric tenor voice revealed unexpected power, . . . new beauties were revealed by his careful phrasing and distinct enunciation."

DETROIT NEWS, Dec. 12, 1917:

"There are many reasons why the mead of praise can be extended without reserve. His voice has a quality in it which makes one want to hear more. It is soft and tender when the composer's score calls for that and it is strong and full when need be."

LOUISVILLE

LOUISVILLE COURIER-JOURNAL, March 15, 1918:

"Flattering advance notices do not always convince, but in this case every promise was more than fulfilled and the singer held his auditors in the hollow of his hand after he had sung a dozen notes. His voice is of that appealing quality which stirs a sympathetic vibration in the hearer. He uses his voice with masterly skill and with an absence of all apparent effort which comes of complete poise. To achieve a perfect vanishing tone on high notes is the test of a singer's vocal control, and the ease with which Mr. Gunster managed this effect was the last proof of refinement."

LOUISVILLE TIMES, March 15, 1918:

"A singer who immediately convinced his audience that he was an artist of the first rank. He has the ease of manner born of a confidence in his ability to please and an interest in what he is doing. He has mastered the mechanical part of his art and uses his exquisite voice as a perfected medium of expression which enables him to sway the multitude to his mood."

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MANAGER ELLIS LEAVES THE BOSTON SYMPHONY ORCHESTRA

Will Continue His Management of Artists—W. H. Brennan to Succeed Him

It has just become known that Charles A. Ellis, manager of the Boston Symphony Orchestra since 1885, has accompanied Major Henry L. Higginson, his lifelong friend and patron, into retirement, as far as connection with the Boston Symphony Orchestra goes, though the MUSICAL COURIER is informed authoritatively that Mr. Ellis intends to continue with his private music managerial business and also to increase his roster of artists, which at present includes only Geraldine Farrar, Nellie Melba, Fritz Kreisler and Ignace Paderewski, with only the first of them active in the concert field today.

The passes to the Pop concerts, which opened Monday evening of this week, bear the signature of W. H. Brennan, who has been associated with Mr. Ellis in the Symphony Orchestra management for many years past. The MUSICAL COURIER understands that it is practically settled that Mr. Brennan shall become the regular and permanent manager of the newly incorporated organization.

Buenos Aires Opera Season

The MUSICAL COURIER has just received an announcement of the annual season of opera at the Teatro Colon, Buenos Aires. This is the most important season in South America, under the direction of Walter Mocchi, of Milan, who is also director of La Scala, Milan, and the Teatro Costanzi, Rome, and Faustino DaRosa, of Buenos Aires.

The repertoire this year will include the following: first public performance of the three Puccini one act operas, "Il Tabarro," "Suor Angelica" and "Gianni Schicchi"; Charpentier's "Louise," Borodine's "Prince Igor," Leroux's "Le Chemineau," César Franck's "Rebecca," and Gaito's "Petronio," all novelties for Buenos Aires; "Jacquerie," a new work by Gino Marinuzzi, who is to be general musical director of the season; and "Tucuman," a new opera by an Argentine composer, Boero. There will be two special revivals, Rossini's "Cenerentola," with Gabriella Besanzoni in the title role, and Bellini's "Norma," with Rosa Raisa. The rest of the repertoire will be chosen from the following works: "Marouf," "Samson and Delilah," "Carmen," "Werther," "Thais," "Otello," "Favorita," "The Barber," "Manon," "Falstaff," "Orpheus and Euridyce," "Don Giovanni," "Francesca da Rimini," "Herodiade," "Aida," "Huguenots" and "Faust."

As already stated, Gino Marinuzzi, formerly of La Scala and one of the foremost Italian conductors, will have charge of the artistic end of the season, supported by H. Panizza (who is mentioned for the Chicago Opera next season) and Xavier Leroux, who will conduct his own "Le Chemineau." The list of artists ("subject to the contingencies of the war," as the announcement says) includes Rosa Raisa, Yvonne Gall (of the Paris Opéra), Vallin-Pardo, Angela Ottein, A. Giacomucci, E. Galeazzi, sopranos; Gabriella Besanzoni, Bianca Sadun and Ida Canasi, mezzo-sopranos and contraltos; Giulio Crimi, Franz (of the Paris Opéra), F. Borgioli, Bollo Marin, C. Maestri, A. Dubois, tenors; L. Montesanto, A. Crabbe, G. Rimini, M. Stabile, baritones, and Journet, G. Mansueto and Azzolini, basses. There will be a chorus of eighty, an orchestra of like number and a ballet of twenty-four.

A series of symphony concerts under the direction of Marinuzzi is also contemplated in connection with the season, which begins on May 18, a month earlier than usual on account of the success of last season. There will be fifty subscription performances, in two series of twenty-five each, the first beginning with the season and the second on July 9, with a third subscription series for twelve matinees.

Yale Prize for "The Long, Long Trail"

The Francis Joseph Vernon prize of \$100, offered annually at Yale University for the best poem expressive of Yale ideals, life and associations, was awarded on Saturday, May 4, to the authors of that most popular war song of today, "There's a Long, Long Trail." Alonzo Elliott, better known as "Zo" Elliott, and Stoddard King, Yale 1913 and 1914, respectively. The young men wrote the words in collaboration and then Elliott set them to the melody which is being sung today by thousands on both sides of the Atlantic. It is the greatest song hit which the publishers, M. Witmark & Sons—the house of hits—have had for years. Further, this is the first time the Vernon prize has ever been awarded to a popular song. The judges were Professors William Cross and Harry Jepson of Yale and Dr. Colman W. Cutler, of New York, Yale 1885.

Next week's MUSICAL COURIER will have an exclusive and most interesting interview with Mr. Elliott telling all about how "There's a Long, Long Trail" came to be written.

Laurence Lambert Here

Laurence Lambert, manager of the Western Canada Concert Bureau, was in New York last week, engaging artists for next season and looking the musical field over generally. He is an extremely energetic and progressive young impresario, who has made a striking success because he is a practical visionary whose boundless belief in the artistic future of Western Canada and Northwestern United States began many years ago and never has lessened through all the period of necessarily slow development. Now that the tonal awakening has come, Mr. Lambert is on the top crest of realization. His plans for the future are of tremendous importance, and they will be made known in these columns shortly.

French Band to Visit America

According to a news dispatch from Paris, dated May 5, the French Government is about to send to the United States a military band of picked men, under the leadership of Gabriel Pares, formerly bandmaster of the Republican Guard, of Paris. Thirty of the band

members are prize men of the Paris Conservatoire and four have been similarly honored by the conservatory at Rome. In addition to the ordinary repertoire of brass bands, the organization will be able to play symphonic music. Among the musicians are several fine violinists and cellists and an excellent pianist, who give concerts of modern French and classical chamber music.

Metropolitan Mortgage Paid Off

The plan for the payment of the mortgage of \$1,000,000 on the Metropolitan Opera House, recently outlined in the MUSICAL COURIER, was carried through. On April 30 a check for that amount was made out to the United States Trust Company, the mortgagee, by George G. Haven, treasurer of the Metropolitan Opera and Real Estate Company. The amount was raised through a pro rata assessment voluntarily paid by the stockholders of the company, who are also the holders of the boxes in the famous "Golden Horseshoe."

Daniel Maquarre Leaves Philadelphia Orchestra

Daniel Maquarre, for some years first flutist of the Philadelphia Orchestra, Leopold Stokowski, conductor, is no longer connected with that organization. It is understood that Mr. Maquarre will be affiliated next season with the New York Symphony Orchestra.

David Hochstein in France

Sergeant Hochstein, the well known American violinist, has arrived safely in France with his regiment, and his many friends and admirers here are expecting him to distinguish himself as much in the military service as he has succeeded in doing in the musical world.

Matzenauer Divorce Decision

The interlocutory decree of divorce granted on June 5, 1917, to Margaret Matzenauer by Justice Donnelly against her husband, the tenor Edoardo Ferrari-Fontana, was upset by a unanimous decision of the Appellate Division of the

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New York Supreme Court handed down last Friday, May 3, and a new trial ordered.

The decision automatically changes Mme. Matzenauer's status from that of an enemy alien, as a subject of Austria, to that of the wife of an Italian subject and consequently an ally of the United States.

Chicago Opera Notes

The MUSICAL COURIER hears a rumor that the Italian tenor, Tito Schipa, who was to have joined Campanini's forces next season, will be prevented from doing so by his military obligations. The Chicago leader has another excellent tenor in view, whose name will be announced soon. Mme. Alvarez, an operatic contralto of the first rank, who is known throughout Europe, will, it is rumored, be a member of the Chicago organization next season.

To Mr. and Mrs. Cumming

Mr. and Mrs. Duncan Roderick Cumming have announced the birth of a baby daughter on March 29, whom they have named Jean Elizabeth. Mrs. Cumming is the well known soprano, Marie de Kyzer.

Pennsylvania to Have "Music Day"

Governor Brumbaugh has called on the schools of Pennsylvania to observe the afternoon of Friday, May 17, as "Pennsylvania Music Day." He urges that the children sing patriotic songs on that day, and recommends particularly that songs composed by Pennsylvanians shall be used.

Willeke with New York Symphony

Willem Willeke, formerly cellist of the Kneisel Quartet, has been engaged as first cellist and solo cellist of the Symphony Society of New York in place of Engelbert Roentgen, who is now serving with the 305th Regiment at Camp Upton.

Optimists Holding Auditions

The American Music Optimists announce that they are now holding auditions for the coming season, and applications should be made to Rhea Silberta, 412 West 148th street, New York.

CINCINNATI FESTIVAL OPENS

(By Telegraph)

Cincinnati, May 7, 1918.

To the Musical Courier:

"The Star Spangled Banner" preluded the formal beginning of the famous May Festival concerts here, series of 1918. Soloists, chorus, children's chorus, choir of boys, orchestra and organ (and many of the audience) rendered the anthem. Haydn's "The Seasons" followed, with Mabel Garrison, Evan Williams, Clarence Whitehill as soloists. Eugen Ysaye is conducting the entire festival. The audience gave him a tremendously warm and touching welcome. Enthusiasm for him and for the opening night's music ran to the riotous order. The sale of seats for all the concerts has been extraordinary. Bach's "St. Matthew Passion," Stillman-Kelley's "The Pilgrim's Progress," Rossini's "Stabat Mater" and Wolf-Ferrari's "The New Life" are the other big choral works to be heard here this week, with the May Festival Chorus and the Cincinnati Orchestra. The town is full of musical visitors from all over the country.

L. L.

Bamman Books Barrère Attractions

To offset a report which has been circulated affecting the booking of the Little Symphony and the Barrère Ensemble, founded and conducted by George Barrère, and the Trio de Lutèce, of which he is a member, Catharine A. Bamman announces that these organizations and the principals thereof are under her exclusive direction and control, and that any report to the contrary on the part of any manager or booking agent is malicious and false. As heretofore, the entire administration of these organizations will be through the office of Miss Bamman.

Gay and Zenatello in Cuba

The MUSICAL COURIER learns that Maria Gay and Giovanni Zenatello, the operatic artist couple, finally left Mexico, after some rather unpleasant operatic experiences in that country, where they tried their hands at playing impresario, and are at present in Havana, Cuba. Not discouraged by their Mexican adventures, they plan to give an operatic season in the Cuban capitol next fall, if they can find the artists to sing with them.

German Song Books Burned

Sioux City, Iowa, has placed itself on record as being opposed to the German language. Unknown persons broke into the Conservatory of Music of Morningside College, Sioux City, last week, took nearly one hundred German song books which were being used by members of the German Methodist Episcopal Church that held its meetings there, carried them to a nearby field and burned them. German Bibles were carried out, but were not burned.

Grace Kerns to France

Grace Kerns, soprano, sailed for France, Monday, May 6, under the auspices of the Y. W. C. A., and will sing there for the soldiers and sailors. She was accompanied by Mary Seiler, harpist, who will assist her costume recitals and ballad singing. Miss Kerns expects to return in October.

Anna Case's First Pacific Coast Tour

Anna Case, lyric soprano of the Metropolitan Opera Company, will make her first tour to the Pacific Coast next spring, under the management of L. E. Behymer, Selby Oppenheimer and Steers & Coman. On her way out, Miss Case will sing in Denver for the first time under the management of Robert Slack.

Czerwonky to Come East

Richard Czerwonky has resigned his chair of concertmaster of the Minneapolis Symphony Orchestra to go to New York to try his fortune there. He has been soloist and concertmaster for nine years. It is rumored that Leon Sametini, of Chicago, will take his place.

Lydia Locke Takes \$50,000 Worth

At the great Carnegie Hall meeting arranged by the New York Music Trades, a full account of which appears on other pages of this issue, one of the enthusiastic supporters was Lydia Locke, the soprano, who subscribed to \$50,000 worth of Liberty Bonds during the course of the evening.

Irving Berlin Enlists

Irving Berlin, the well known composer of popular music, has enlisted in the United States Army, and left New York last week for one of the training camps, where he will begin an extensive term of preparation.

Boston "Pop" Season Begins

The thirty-third season of "Pop" concerts in Symphony Hall, Boston, opened Monday, May 6, at 8 o'clock. The concerts will be given every evening, except Sunday, from 8 to 11, until Saturday evening, July 6, thus giving the season a length of nine weeks. The management of the orchestra considered itself very fortunate a year ago in securing as conductor Agide Jacchia. Although the character of the work was entirely new to Mr. Jacchia, he fell in quickly with the traditions of the concerts, and through him the season was most successful. It followed, naturally, that Mr. Jacchia was engaged for this season, and he has now been in Boston some time making his plans and arranging his programs.

The changes in the affairs of the Boston Symphony Orchestra, as announced in the newspapers last week, will have no effect on this season of "Pops." This year, as last, the orchestra will comprise, roughly, seventy-five members of the orchestra; in fact, the entire orchestra is on call for the concerts, except a few of the leaders of the different sections.

Last spring the experiment was made of having a singer at each concert, but the feeling was, at the end of the season, that the majority of the patrons did not take very kindly to this innovation and preferred the traditional program of light and pleasing music, twelve numbers on each program, with two intermissions.



CLAUDIA MUZIO

IN BOSTON

Soprano Stirs Opera Audiences and
Helps in Liberty Loan Drive

"Both the tenor and baritone felt the stimulus of such a Nedda as Muzio."—*Boston Transcript*, April 26.

"To Aida, Muzio brings pictorial, almost lustrous, presence, no little ardor of song, clear emotional response to the music. Her song, her action, her aspect, are of youth."—*Boston Transcript*, April 25.

"Muzio triumphed as Nedda."—*Boston American*, April 26.

"Claudia Muzio is a new lyric star. Her voice is pure, sympathetic, sweet, and she sings with rare grace and charm."—*Boston American*.

"She is an Aida of unusual charm, lovely voice, attractive personality. If she lacks the lung power of Raisa, she possesses a more finished art and much more discretion."—*Boston American*.

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Jordan Marsh Company

CABLE ADDRESS "JORDAN BOSTON"

Boston April 29, 1918.

Miss Claudia Muzio,
c/o Metropolitan Opera Company,
New York City.

My dear Miss Muzio:

I want to thank you again and again for the splendid service you rendered our Country and ourselves here at the store in the work that you did here last Saturday afternoon in the sale of bonds. Wasn't that a tremendous greeting that the people of Boston gave you? We were very proud to have you here.

I am sending you herewith enclosed some newspaper clippings, and if the photograph we had taken with you wrapped in the stars and stripes comes out good, I shall send you a copy of it.

Please pay my sincere respects to your good mother, and believe me,

Very sincerely yours,

WAH/L

W. A. Hawkes

Director.

Inclosures.

All communications to receive prompt attention, should be addressed to the Company.

"Muzio triumphs in 'Pagliacci'"

Muzio, a strikingly handsome apparition, acted and sang, not as an empty-headed soubrette—a characterization of Nedda that we have too often seen—but as a high strung, passionate woman. The scene with Tonio was played in the grand style. The woman stood as a superbly indignant goddess."—*Boston Journal*, April 26.

"Muzio was an admirable Aida, vocally accomplished. She not only sang famous solos in a manner as authoritative as it was thrilling, but she made exceptionally eloquent such sensuous and emotional music as the duet at the end of the opera."—*Boston Post*, April 25.

"She sang Aida with purity and intelligence. She gave to the part all the breadth demanded. She looked charming, and made an Aida that the hero was justified in falling in love with. Her singing was superb from start to finish. She won triumphant success."—*Boston Advertiser*, April 25.

CONCERTS SEASON 1918-1919

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MARJORIE CHURCH,

Pianist, of whose recital at Aeolian Hall, New York, on April 29, the Herald said, "Youthful in appearance, she revealed talent and maturity of art;" the World, "She plays with facility, ease and grace;" the Times, "A pianist of much delicacy and charm of style," and the Morning Telegraph, "Her charm is all her own. She plays delightfully and with gentle and unobtrusive art."

Special Music at Temple Emanu-El

Next Sunday evening there will be a special program of synagogal music and sacred song at the Temple Emanu-El, New York. The entire choir of the synagogue will be assisted by four soloists, Inez Barbour, Mary Jordan, Will-

iam Wheeler and Frank Croxton, also by Cantor Rev. S. Schlager, and by Sascha Jacobsen, violinist, and May Mukle, cellist. Kurt Schindler will conduct. Tickets are free and may be obtained by applying in person or writing to Temple Emanu-El, Fifth avenue and Forty-third street.

Columbia University Chorus

A concert worthy of a greater audience—though, considering the disagreeable weather, the audience was very good—was given on Friday evening, May 3, Carnegie Hall, New York, by the Columbia University Chorus of about 200 voices, Prof. Walter Henry Hall, conductor, assisted by an orchestra of sixty pieces from the Philharmonic Society of New York and the following soloists: Claudia Muzio, soprano; Mary Jordan, contralto; Dan Beddoe, tenor; Herbert Witherspoon, bass. Richard Donovan was at the organ. This was a patriotic event for the benefit of the Polish reconstruction committee, the proceeds to go to the erection of a hospital for the Allies.

Edward Elgar's "The Spirit of England," a "war trilogy," was given its first performance in America by the chorus at this concert. The three parts are entitled "The Fourth of August," "To Women," "To the Fallen." The poem is taken from Laurence Binyon's "Winnowing Fan." This work reflects in a strikingly impressive manner the spirit of England. All the strength, firmness, the spirit which wills "to do or die," tenderness, love of country, expressed in the poem, find harmonious setting in Mr. Elgar's themes. There is breadth of conception and solemnity of mood. The melodies and harmonies were brought out with splendid expression by the chorus and soloist, Dan Beddoe. The latter was in splendid form, singing with sympathetic spirit and beautiful tone quality. The grandeur of conception throughout the entire work was splendidly brought out by Mr. Beddoe and the University Chorus, under Mr. Hall's direction.

Another stirring number was "Stand, Stand Up, America!" with words and music by Edward Horsman, who conducted the work.

Following an appealing talk by Laura de Gozdawa Turczynowicz on "When the Prussians Came to Poland" and the singing of the Polish national hymn, selections from Rossini's "Stabat Mater" were given. These were: "Stabat Mater dolorosa," quartet and chorus; "Cujus Animam," Mr. Beddoe; "Pro peccatis," Herbert Witherspoon; "Sancta Mater," quartet; "Fac ut portem," Mary Jordan; "Inflamatus," Claudia Muzio and chorus. Again Mr. Beddoe was applauded for the beautiful quality of his voice and pure oratorio style. Herbert Witherspoon was likewise given a hearty reception for his expressive delivery. Mary Jordan in splendid voice gave an excellent rendition of "Fac ut portem." Claudia Muzio's beautiful voice lends itself well to oratorio, and she is even as much at home in that style as in operatic singing.

The work of the chorus throughout showed careful preparation, unity and well proportioned body of tone.

Among other numbers was the singing of "The Star Spangled Banner" and the "Marseillaise" by Herbert Witherspoon and the chorus.

Olive Nevin Adds to Admirers

Olive Nevin is receiving congratulations from her many friends at the Woman's University Club, New York, on the instant success of her last few concerts. At Tewksbury School on April 23, she adapted herself to an audience of very young girls, and by translating and interpreting her varied program not only held their interest but gained their unanimous enthusiasm. At Syracuse on April 26, she appeared as guest artist, before the Salon Club. This was its last meeting for the season. Miss Nevin made many warm and new friends with her beautiful voice and intelligent work, and also, found a number of old friends of Ethelbert Nevin, who was well represented on her program. While there, she offered her services to entertain the crews of eighty-four army trucks camped at the State Fair grounds for the night. The next concert at Saratoga Springs, was a fitting last concert on this tour. Miss Nevin appeared on the regular concert course offered by the Skidmore School of Arts, and was most enthusiastically and warmly welcomed by a crowded hall. The verdict was, that "She sings with her brains as well as with her lovely voice."



CECIL ARDEN

Contralto of the Metropolitan Opera Company
won a distinct success as soloist
at the Newark Festival

On Tuesday evening the beautiful quality of her voice was sufficiently evident. Miss Arden won a popular success in which her attractive personality was helpful. She was obliged to add encores both to the "O mio Fernando," from Donizetti's "La Favorita," and to the "Brindisi" aria from the same composer's "Lucrezia Borgia." —Newark Sunday Call.

Miss Arden went about her work as though she was a veteran on the concert stage, showed no signs of the anxiety often affecting a newcomer, and sang with a plenitude of voice, a skill in using it and a feeling in voicing sentiment and emotion

that delighted the audience. Her contralto is pure and fine in texture, less strong in its lower than in its medium and higher tones, which are voluminous and musical.

Introducing herself by means of the "O Mio Fernando" air from Donizetti's "La Favorita," she so pleased her hearers that she was promptly encored. Responding with "Carry Me Back to Old Virginny," she again stirred applause. Later in the evening she sang the rollicking "Brindisi" from Donizetti's "Lucrezia Borgia," and again being encored, sang "L'Amorentia," by Buzzi-Peccia, who accompanied her at the piano. —Newark News.

Reengaged for the Metropolitan Opera, Season 1918-19

Personal Representative:

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BAILLY TALKS OF DEBUSSY

An interesting chat with Louis Bailly, Ugo Ara's temporary successor with the Flonzaley Quartet was recounted in a letter to Loudon Charlton by a friend of the Flonzaleys, who accompanied them on a recent trip from Boston. Mr. Bailly's acquaintance with Debussy furnished a theme for conversation that was well worth recording.

"It was a rainy April day," the letter read, "and the veiled light of the car seemed to invite gloomy meditation. I glanced across the aisle, and saw to my great delight that I was seated opposite M. Bailly, the viola player, who joined the Flonzaleys last season after three years of military service in France. I had never met Mr. Bailly, but I had heard him play, and it was not long before we were engaged in conversation. The day before I had attended a Debussy memorial concert, and this affords a congenial theme for conversation.

"Atmosphere," remarked Mr. Bailly, "is a vital thing in the interpretation of Debussy. Debussy's work is so subtle, so evanescent, that unless you know how to create atmosphere, all the magic of it is lost." And so he began to talk of 'Pelleas.' Bailly was playing in the orchestra at the Opéra Comique, when Debussy's masterpiece was first performed, and he has a vivid recollection of those memorable days—days of hard work and of wonderful artistic initiation," he remarked. "The first rehearsals were especially trying. We began by rehearsing the string quartet alone. I can see now the top floor room, where we sat in our shirt sleeves, hours at a time. Debussy at that time was almost wholly unknown to the average musician, and his harmonic standard was absolutely strange to us. Playing from manuscript, full of mistakes, with frequent interruptions, it was a trying task. Fortunately, Massager was at the conductor's desk, and though habitually nervous, he showed wonderful patience and perseverance. He had unlimited faith in Debussy's art, and nothing could shake his enthusiasm.

"How did the public take it? Well, the dress rehearsal was a great success—from a humorous standpoint. Everything was so new, so strange, so unheard of, that the first impression was not at all favorable. Only a few esthetes appreciated the work, but soon the gallery began to grow enthusiastic. The enthusiasm spread, and 'Pelleas' was a triumph.

"I did not meet Debussy until later when I was working with some friends on his quartet. He often came and listened for a while, standing in the attitude made familiar by the beautiful painting of Jacques Blanche, then suddenly stopping our playing to explain in detail what he wanted. He was very nervous, but he knew well the effects he was after. The realization of his ideal was often so difficult, however, that occasionally he would change the same passage several times before he was satisfied. He had a wonderful knowledge of the possibilities of each instrument. He was a master, a true master, through and through!...

"But the train stopped at Providence, and I had to hurry out. In taking leave of Mr. Bailly, I was glad to learn that he would be with the Flonzaley Quartet again next season. He is an extraordinarily fine artist, one of the best viola players in the world."

Nina Morgana Sets Brooklyn "Agog"

Nina Morgana, soprano, appeared recently as soloist at a concert given in aid of the fund for policemen's widows in Brooklyn, N. Y. "This sterling singer was recalled time and again," says the New York American, and, indeed, it finally became necessary to continue the program without waiting for the applause to stop. In addition to an enthusiastic letter which Miss Morgana received from Borough President Riegelman, N. J. Ferber, social editor of the New York American (Brooklyn office), wrote to the singer: "Permit me to thank you for your wonderful performance.

Yours was easily the stellar vocal number on a program which even you seemed pleased to grace. Brooklyn is agog with your wonderful singing. I count your contribution as the greatest artistic triumph achieved by an artist in this borough in recent years."

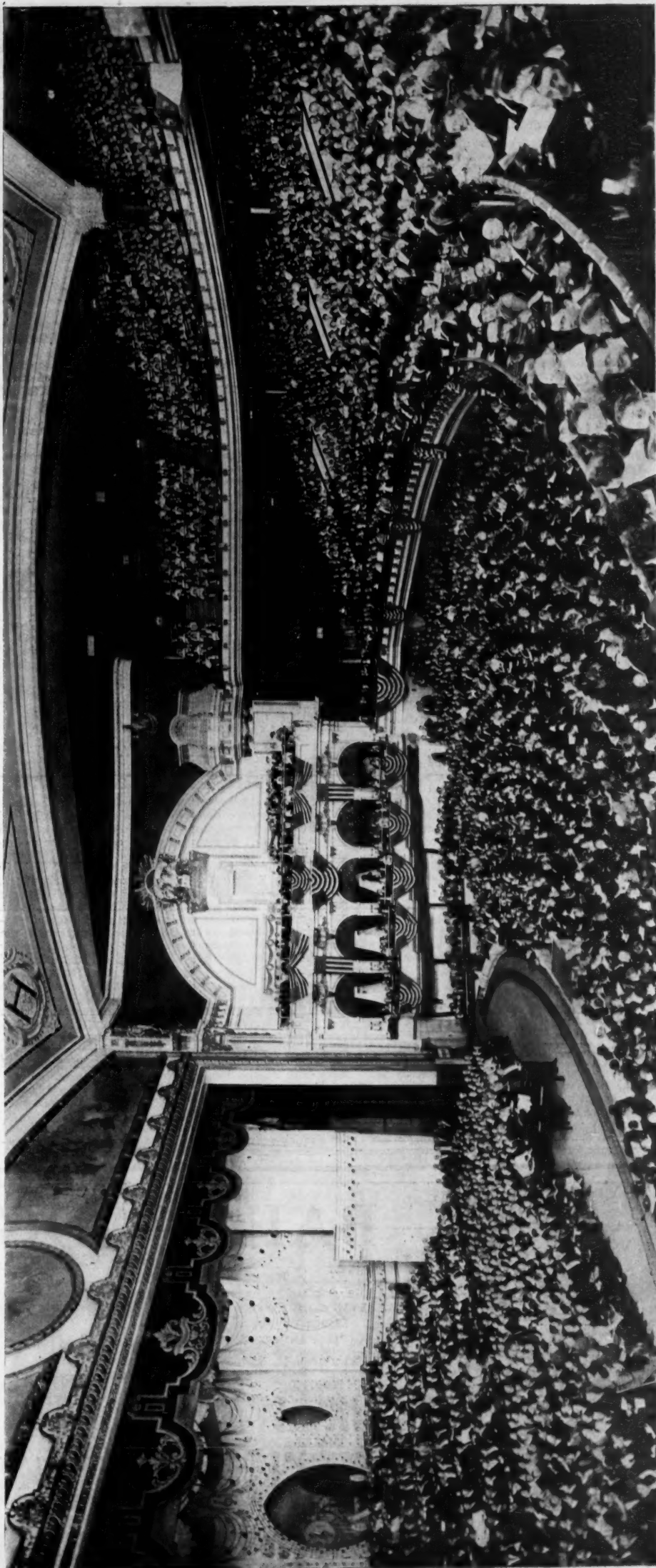
On April 29, Miss Morgana appeared as soloist at the Richmond (Va.) festival, and on May 1 was heard at Smith College, Northampton, Mass., with Giovanni Martinelli, tenor of the Metropolitan Opera Company. May 5 she sang at the Majestic Theatre, Buffalo, N. Y., in behalf of the National League for Women's Service, Alberto Bimboni being the assisting artist, and on May 6 was again heard with Mr. Martinelli at Akron, Ohio.

Edith Rubel Trio

The final appearance in New York for the season of the Edith Rubel Trio took place on Sunday afternoon, April 23, at the Greenwich Village Theatre. The program was given jointly with Louise Homer, Jr. The trio played a group of old French numbers, a movement from a Brahms trio, and transcriptions of two Creole melodies, "Mr. Banjo" and "Poor Little Lollotte." The familiar numbers from its repertoire were given with the usual finished ensemble which characterizes all its work, winning such insistent applause that added numbers were necessary after each group. Marie Roemaet, cellist, and Katherine Swift, pianist, of the trio, played two movements from the Saint-Saëns sonata for cello and violin. Louise Homer's agreeable voice and good singing met with the hearty approval of the audience.

Carpi to Sing with Galli-Curci and Barrientos

Fernando Carpi, tenor of the Metropolitan Opera Company, has been engaged to sing leading roles with the Bracale Opera Company during its season in Porto Rico which begins this week. He will appear in the principal parts opposite Maria Barrientos in "Traviata," "Rigoletto," "Elisir d'Amore," "Il Barbiere," "Lucia di Lammermoor" and "Manon." Though negotiations are not yet concluded, it is not unlikely that Mr. Carpi will accompany the Bracale Company on its forthcoming South American tour as well. In October next he will sing a number of these roles with Amelita Galli-Curci during the preliminary tour with the Chicago Opera Association.



JOHN McCORMACK.

Approximately 2,000 people were present, over 1,000 of whom were seated on the stage. This was Mr. McCormack's sixty-fifth concert in New York in six seasons. Every one was sold out. In the second tier box (fourth from the stage) is Mrs. McCormack, seated next to her husband, John McCormack, and the accompanying note reads: "To John McCormack, Artist and Patriot, from Three American Mothers. God Bless You."

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CONCERTS IN GREATER NEW YORK

MONDAY, APRIL 29

Marjorie Church, Pianist

There were several features which distinguished the piano recital given by Marjorie Church at Aeolian Hall on Monday evening, April 29, from the general run of recitals. In the first place, a glance at the program made it apparent to the critical eye that the pianist was a young lady with brains. The list of works selected was distinctly unhackneyed, chosen with discriminating taste, short, and well balanced. Here is the program, which speaks for itself:

Fantasia, Mozart; intermezzo, op. 118, No. 6, waltzes, op. 39, Nos. 1, 12, 14, 15, 6, Brahms; toccata, Debussy; second group, prelude, choral and fugue, Franck; berceuse, polonaise, op. 44, Chopin; third group, preludes, G sharp minor and G flat major, Rachmaninoff; "Feux Follets," Liszt; symphonic metamorphoses on the Strauss waltz, "Wine, Woman and Song," Godowsky.

To the interpretation of this unusual program Miss Church brought a crisp, accurate, and facile technic, an ordered sense of musical values and considerable temperament. The Brahms intermezzo and the delightful reading of the same composer's waltzes gave evidence of her careful training in and sympathy with the Vienna traditions. The Debussy toccata was splendidly effective in Miss Church's rendering, and one wondered that it is not heard oftener on recital programs. Perhaps the very best playing of the evening was represented by her broad, musicianly and telling interpretation of the Franck number. The playing of this is a true test of any pianist's musicianship. The Chopin was well done, as were the Rachmaninoff preludes, and the Liszt "Feux Follets" brought her a special round of applause for the ease with which its difficulties were conquered. Few pianists attempt the Godowsky transcriptions, so numerous are their technical difficulties. Miss Church not only attempted "Wine, Woman and Song," but succeeded in her attempt. It would take Godowsky himself to make anything more effective out of his marvelous reworking of the beautiful waltz than Miss Church did. After it, the audience crowded to the front around the platform and demanded more, a tribute seldom paid to so young an artist. On the strength of her two recitals here this season, Miss Church is certainly a pianist who must be seriously reckoned with from now on.

TUESDAY, APRIL 30

MacDowell Club; Bach Program

A goodly number of music lovers gathered in the cosy hall of the MacDowell Club, New York, on Tuesday evening, April 30, to hear a program of Bach music. No doubt there are many persons to whom the name of Bach means more than his music would mean if heard without the name to hypnotize them, but those who heard the program W. H. Humiston had selected were evidently delighted with the music itself. The instrumental movements showed the vigorous and genial Bach at his best for concert purposes. The vocal selections were taken from church works composed for special services, and the painfully penitent and zealously mournful texts hardly suited the romantic, fantastic, impressionistic, and mythologically undraped pictures on the walls of the concert room, otherwise the art gallery of the MacDowell Club. And the audience, which, of course, should have been repentant sinners in sackcloth and ashes, looked very happy in evening dress and kid gloves, and gave the singers many a round of hearty secular applause. Robert Maitland had probably the most notes to sing. His broad style, solid rhythm and clear enunciation were very fine. The tenor was George Harris, and he acquitted himself of his trying task with great credit. Bach's airs were not so high when the music was written, as the pitch has risen very much during the past two hundred years. Blanche da Costa also had the same high pitch to contend with in her soprano airs. Bach could hardly have had the singers in his provincial Leipzig to sing the high and intricately contrapuntal airs that Blanche da Costa managed so easily in spite of the higher pitch. This soprano brought an unconscious personal charm to her work which added not a little to the fine impression her singing made.

The contralto parts were few, but they were well done by Mrs. H. Durant Cheever. Three pianists, Carolyn Beebe, Gaston Dethier, James Friskin, sat down in amity to two Steinways and a Mason & Hamlin to play the concerto for three harpsichords in D minor, with accompaniment for strings, and W. H. Humiston conducted the whole. The program was selected from cantatas Nos. 56, 156, 21, 149, 104, 85, 61, 31, 70, presumably chosen by W. H. Humiston from Bach's 200 extant cantatas.

Two oboes, a trumpet, and an organ joined in at times for the sake of variety and power. The chorales were sung as a quartet by the four soloists to the full accompaniment of everybody except the pianists.

WEDNESDAY, MAY 1

Philomela Glee Club

The Philomela Glee Club of female voices, Etta Hamilton Morris, conductor, assisted by the Swedish Glee Club of Brooklyn, and Hazel Carpenter, pianist, gave its gala spring concert on Wednesday evening, May 1, in the Academy of Music, Brooklyn. The program included many interesting numbers, and afforded much pleasure to the large audience.

Grieg's "Land-Sighting" opened the program. This was beautifully rendered jointly by the Philomela and Swedish Glee Club, under Tobias Westlin.

The Philomela Glee Club sang three groups, comprising "Birds Are Singing," Thomas; "The Bird of the Wilderness," Horsman; "The Two Clocks" (a capella), Rogers; "Deep River," Burleigh; "Sinner, Please Doan Let the Harvest Pass," Page; "When the Land Was White with Moonlight," Nevin (the incidental solo was beautifully sung by Daisy Krey, an artist-pupil of Mrs. Morris), and "Dear Lad o' Mine," Branscombe.

Mrs. Morris' successful training of the Philomela Glee Club was much admired. Their work showed fine balance and color throughout. One rarely finds an organization which produces standard works in so thoroughly artistic a manner.

The Swedish Glee Club, under the baton of Tobias Westlin, sang two groups of Swedish songs, as well as "Kathleen Mavourneen" and "Dixie," and also received the applause they deserved. Hazel Carpenter rendered Chopin's nocturne in E flat, "Rigoletto" paraphrase, Liszt; "Valse Brillante," Mana Zucca; "Le Cygne," Saint-Saens, and Liszt's "Hungarian Rhapsody" No. 8. Miss Carpenter is a young artist whose work has much of merit and promises even greater achievement in the future.

THURSDAY, MAY 2

Final Gabrilowitsch Concert

At Carnegie Hall on Thursday evening, May 2 Ossip Gabrilowitsch gave the third of his series of orchestral concerts and wound up what undoubtedly constituted one of the most important special courses ever undertaken in the metropolis.

In his conducting of Beethoven's seventh symphony and Rimsky-Korsakoff's "Scheherazade," Gabrilowitsch had every opportunity to show his versatility with the baton, and he made glorious use of his chances. On a basis of solid musicianship and deep intellectual participation, as well as emotional responsiveness, the leader built up a Beethoven reading of breadth, dignity and irresistible appeal. He laid bare every phase of the score and yet the performance never took on the semblance of mere analytical exposition. Traditions were respected, but Gabrilowitsch did not hesitate to fit them here and there to modern requirements and to his own strongly subjective temperament. It was human Beethoven playing.

The "Scheherazade" had color, spirit, imagination, and Gabrilowitsch told the fascinating Oriental tonal story with a large degree of piquancy and personal propulsiveness. It was greeted with riotous enthusiasm. The Beethoven rendering, too, met with resounding response.

Between the other two pieces Gabrilowitsch played the Franck symphonic variations for piano and orches-

tra, and his lovely tone, his polished technic, and the highly spiritualized musical atmosphere with which he invested his reading, brought forth another striking demonstration. He was made a conquering hero through the adoring attitude of his hearers.

Arnold Volpe, that expert and sympathetic wielder of the baton, did a beautifully wrought orchestral accompaniment in the Franck number.

Irene Williams, Soprano

Irene Williams, who hails from far off Salt Lake City (she is said to have sung when a little girl at the Mormon Temple), gave a song recital at Aeolian Hall, New York, May 2, with Reinhold Herman at the piano, before an audience which grew extremely enthusiastic long ere the program was finished. This was well justified, for the young singer has personal charm, a voice of wide range, full, free and flexible, and sings with evident mentality. So much confidence, such easy manner, such combined strength and pliability of voice are seldom united in a singer; all these, and much more, the fair young vocalist, who seems but a girl, has in abundance, and her unusual qualities should bring her high artistic rank ere many months pass.

Very fine were the full, low tones of Pergolesi's "Se tu m'ami," and her emotional depth in an air from Gluck's "Iphigenia." In the Jomelli song Miss Williams' tonal flexibility, high B, trill, etc., produced such effect that she was recalled four times. Daintiness and charm were in her singing of Dalcroze's "L'oiseau bleu," which had to be repeated. The finale of the song by Chausson was done with impressive mastery. Dramatic impulse in Fourdrain's "Norwegian Song," and the sustained style in Massenet's "Ouvre tes yeux bleus," ending with a high G of beautiful quality, again led to a recall, when the artist sang a chanson by Weckerlin. Modern Russian songs included the difficult "Song of India," by Rimsky-Korsakoff, Borodine's "A Dissonance," a Rubinstein and Gretcheninow song, and the "Hymn to the Sun," from "Coeq d'Or."

The applause that followed necessitated another number, Rubinstein's "Spring." Living American composers on the program were Woodman, Mana Zucca, Horsman Buzzi-Pecchia and Bibb, and their songs were delivered with such distinct diction and interpretative variety that the audience reached a very climax of enthusiasm. Mana Zucca's "Sleep, Darling" was especially well sung, and there was no mistaking the applause after this number. The characteristic melody combined with the taking piano part makes the song grateful to sing, sure of pleasing audiences. Frank Bibb's joyous "Spring Rondel" concluded the group, and the program.

Reinhold Herman played accompaniments distinguished by sympathy and musicianly refinement. Flowers in abundance were given the debutant and a large audience feted her appropriately.

FRIDAY, MAY 3

Alys Michot and Lester Donahue

On Friday evening, May 3, Alys Michot, a French soprano, and Lester Donahue, pianist, were heard at Aeolian Hall in joint recital. It was Mme. Michot's first appearance in America. In appropriate costume she sang first a group of songs "from the Court of Marie Antoinette," and later, in evening dress of today, an aria from the first act of Massenet's "Manon" and a cavatina from "The Barber of Seville." Mme. Michot, of prepossessing appearance, proved to have a light lyric soprano voice under excellent control. The particular thing which gives value to her artistic offerings is her thorough knowledge of style and the finish of her interpretative work. One felt that everything she did was authoritative, both in the early group and in the arias, particularly the one from "Manon." Mme. Michot indulged in more gesture than one is accustomed to see on the concert platform, and there was the instinctive feeling that her real field is in opera.

It was Lester Donahue's only appearance in New York this season, and he confirmed the excellent impression which he has made in the last few seasons here. Opening with a vigorous and effective reading of Busoni's arrangement of the Bach prelude and fugue in D, he played later a Chopin group, ending with a brilliant performance of the A flat polonaise, which won him an enthusiastic encore. A final group included Debussy's "Soirée de Granade," "Cloche à travers les feuilles" and Liszt's "Spolazio," finishing with a virtuoso performance of the eighth rhapsody. Donahue has marked versatility as an



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interpreter, imparting always the impression that what one hears is a true rendition of the composer's intention; but he is particularly good in his Debussy readings. The delightful "Soirée de Granade" was especially fine.

There was a distinguished audience which did not hesitate to show its thorough approval of both artists.

SATURDAY, MAY 4

Powell, Pianist, and Jacobsen, Violinist

The program played at the Humanitarian Cult concert in Carnegie Hall on Saturday afternoon, May 4, by Sascha Jacobsen, violinist, and John Powell, pianist, had to be altered considerably owing to the indisposition of the former artist, who was suffering severely from tonsillitis. The concert began with the two artists playing Mr. Powell's sonata for violin and piano, called "Virginianesque," a vigorous, vital, interesting work, capably performed, and much to the taste of the large audience. Sascha Jacobsen then followed with a Brahms-Joachim Hungarian dance and two compositions of Sarasate. Notwithstanding his severe illness, which compelled him to withdraw after this group without joining Mr. Powell in the Grieg sonata, his playing exhibited all those elements of technical and musical mastery which long ago gave him a place in the very front rank of the younger violinists.

Mr. Powell finished the concert, playing in addition to the Chopin group originally programed a number of pieces from his capital American suite, "At the Fair," his "Pioneer Dance"—an exceedingly clever fantasy on the rollicking tune of "The Arkansas Traveler"—a Schumann "Romance," and a movement from his own "Sonata Teutonica." The audience was quick to recognize Mr. Powell's effort to save the day, and it seemed as if the unexpected burden inspired him to even finer playing than one is accustomed to from him. There was tremendous applause for him throughout his entire long contribution to the afternoon.

Raymond Burt, Pianist

On Saturday evening, May 4, Raymond Burt, a young pianist, gave his first New York recital at Aeolian Hall. He displayed excellent technic, a large tone and delightful interpretative ability. There would seem to be large possibilities for this young artist.

Guiomar Novaes, Pianist

That fine Brazilian piano artist, young Guiomar Novaes, gave an Aeolian Hall recital last Saturday afternoon, May 4, and devoted herself exclusively to presentations of Chopin—the fantasia in F minor, the B flat minor sonata, three mazurkas, etc.

Hitherto known chiefly as an exponent chiefly of lyricism and exquisite tone production, Miss Novaes showed last Saturday that she now has blossomed into a virile and dramatic exponent as well, and her readings revealed force, fire, and an interpretative gift of the most impressive order. Everything she played was vital, eloquent, compelling. Also in technic and in tone she achieved striking feats, and altogether gave her hearer an afternoon

of true delight. This pianist already is of very high rank and seems destined to stride toward the very peak of the pianistic Olympus. The audience honored her with frenzied approbation.

SUNDAY, MAY 5

American Music Optimists

The fourth concert of the Society of American Music Optimists, Mana Zucca, founder and president, took place on Sunday afternoon, May 5, in the grand ballroom of the Hotel Marcellus, before an audience that taxed the seating capacity of the hall. The artists listed on the printed program were Anna Fitzu, soprano of the Chicago Opera Association; Samuel Gardner, violinist; Martin Horodas, bass, and Harvin Lohre, tenor, but in the absence of Mr. Horodas, Sigmund Spaeth, music critic for the New York Evening Mail, was called on by the president for an extemporaneous address.

Mr. Spaeth began his remarks by opining that it was somewhat of a paradox for a music critic to address a gathering of music optimists, inasmuch as a critic was generally supposed to be a pessimist of the "show me" stripe. Nevertheless, Mr. Spaeth welcomed the opportunity to address the optimists, for he stated as his opinion that the organization provided an excellent medium for the first hearing of American compositions, and that the critic who attended its meetings would be able to gauge new works heard in the concert hall (where first performances are not always best performances) by the measure of prior acquaintance. According to Mr. Spaeth, the present holds fine possibilities for American music. The most essential element for success in composition is sincerity in writing. The American mode of expression is naturally melodic, but its full development has been retarded by a prevailing self-consciousness. Mr. Spaeth believes that the war, bringing, as it does, the composers and every one else into closer touch with realities, will go far toward eliminating this fault, and that American music, in the no distant future, will come into its own.

Samuel Gardner was listed to open the musical program, but he was superseded by Miss Fitzu, who had to catch a train for the West. The soprano's first numbers were an aria from Henry Hadley's "Azora" and Curran's "Dawn." A second appearance brought forth "O That We Two Were Maying" (Nevin) and "A Little Word" (Voorhees). Miss Fitzu's voice is both rich and brilliant, warmly expressive, yet soaring with ease into the higher flights. The audience was quite enthusiastic, while the artist showed her appreciation by singing, just before she left, one verse of "The Star Spangled Banner," to Mr. Spaeth's accompaniment.

Samuel Gardner played five of his own compositions, all but one in manuscript. These were "Slovak," "Romance," "Melancholie," "Night in the Rockies" and "From the Canbrake." These compositions proved easy to listen to. They are melodic; the idiom is sound, and there is considerable atmosphere in most of them, the last two, especially, being

typical. Sure finger technic and firm even bowing, with attendant beauty of phrase and nuance, characterized Mr. Gardner's playing, which was warmly appreciated by the audience. The violinist was ably assisted at the piano by Emil Newman.

Mr. Lohre's contributions were "Lover's Litany," "Retreat" and "Love Is a Bubble," three excellent songs, which were sung with good intent.

Soloists for next concert of American Music Optimists, May 26, will be the Sara Gurowitsch Trio (consisting of Sara Gurowitsch, cellist; Mary Tasmore, violinist, and Alice Shaw, pianist); Roger Bromley, baritone, who will present songs of Seneca Pierce; Irene Williams, soprano, and Dorothea Edwards, contralto.

People's Music League; Muzio and Rosen

Claudia Muzio, soprano of the Metropolitan Opera Company, and Max Rosen, violinist, drew an audience which filled every seat at Cooper Union, May 5, in the series of concerts given under the auspices of the People's Music League of People's Institute, Lester F. Scott, director. The pleasant Sunday did not prevent the genuine music lovers who make up these audiences from assembling, and the real interest was expressed in perfect attention.

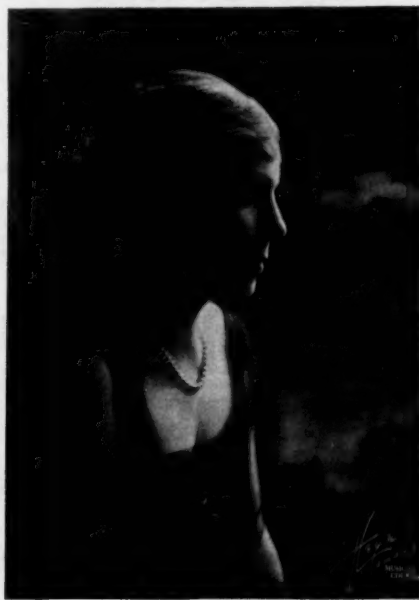
Miss Muzio's captivating personality won her hearers from the start, so that following her excellent singing of the "Bird Song," from "Pagliacci," she added the "Butterfly" aria, and yet another, a short French song. The aria from "Louise" constituted part of her second appearance, for applause was so long continued that she had to sing twice more, the "Romeo and Juliet" waltz and Lehmann's "Cuckoo." An armful of flowers were sent her.

Mr. Rosen made a hit of big proportions, playing the "Devil's Trill," then an encore Schubert's "Ave Maria," with exquisite tone and deep feeling. Melodie (Gluck-Kreisler), minuet (Porpora-Kreisler) and guitarre (Moszkowski-Sarasate) made up his second group, showing fine control of technic and tone. To this he added a Spanish dance as encore. Pieces by Tor-Aulin and Sarasate's "Caprice Basque" completed his numbers, and these were played in a way that caused enthusiastic applause.

Mr. Scott, the director of the league, delivered an address, telling of the work done the past season, with plans for next year, and hearty applause showed the thorough understanding and co-operation of the immense audience. Florence McMillan played accompaniments for Miss Muzio, and Israel Joseph, for Mr. Rosen, each sharing honors with the soloist.

Frederick Gunster in Boston

Frederick Gunster added to his laurels in Boston, April 28, where he sang the tenor role in the oratorio "Elijah" with the People's Choral Union. After each of his solos, the audience, which completely filled Symphony Hall, heartily applauded Mr. Gunster, the chorus of 400 joining in giving him an ovation.



FRANCES NASH

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"Her tone is infused with vitality which is electrifying and sparkles with color. She produces vivid results which are not acquired in schools, though her playing is founded on well established traditions. Her playing of the Bach 'Prelude and Fugue in A minor' won at once the confidence of the audience. She played Chopin with almost masculine virility, also giving rarely poetic interpretation. She was even more interesting in the modern group. Her playing of Debussy is a revelation, while the works of Sapellnikoff, Dupont and Palmgren are illuminating examples of the ultra modern school, of which Miss Nash is a notable interpreter. The numbers by Liszt and Saint-Saens created such enthusiasm she responded with a number by Leschetizky. Not in a number of years has a woman pianist created such a furore as Miss Nash."—M. E. R. (Grand Rapids Times, Apr. 20, '18.)

"The artist recital of the St. Cecilia Society, Friday afternoon, was the most successful given by the club this season. Fran-

ces Nash, a pianist par excellence, was the artist. My mission was to write a criticism of the concert, but after the first number decided to write simply an appreciation.

"Miss Nash's art is wonderfully spontaneous. Her technique is so complete that one loses sight of it, and she possesses that elusive quality, magnetism, to an astounding degree. Those who have been fortunate enough to meet Miss Nash can readily understand that the inspiration of her art lies in her great love for it and this repays in its kind.

"Her reading of Bach's 'Prelude and Fugue' was scholarly. Chopin's wonderful sonata was a revelation—every requirement fulfilled. The group of moderns was highly poetical and there were always surprises. The Debussy prelude gave opportunity for unknown refinements.

"This was one of the finest recitals of our entire season."—W. Andersech (Grand Rapids Herald, Apr. 20, '18.)

"Frances Nash gave a most remarkable piano recital before the St. Cecilia Society and delegates of the Federated Music Clubs on Friday afternoon.

"Miss Nash has, in the first place, a dynamic personality, a startling originality, and while she has an academic background, she is fearless in the expression of her own ideas, both as to tone and interpretation—an embodiment and expression of the spirit of the hour.

Direction: Evelyn Hopper, Aeolian Hall, New York City

Steinway Piano

HENRY HADLEY, AN AMERICAN COMPOSER AND CONDUCTOR

Just now there is naturally a great interest in American artists and American composers and their works, and among those who have been particularly in the public eye of late is Henry Hadley. Mr. Hadley is very typically American, both by descent and education, for most of his musical studies were made in this country, though he spent some time in Germany studying and acquiring at one of the prominent opera houses that intimate knowledge of work for the stage which he has put to such good use in his operas, especially "Azora." Returning to this country quite a number of years ago, his name has been associated ever since with much that is best and foremost in American musical life. He became known nationally as leader of the San Francisco Orchestra, and in his quality of conductor has recently earned fresh successes both in Cincinnati and Detroit, where he has been acting as guest conductor. The production of his opera "Azora" in Chicago last year by the Chicago Opera Association and its repetition in New York City brought him added honors. Nothing can give a better idea of his activity and prominence among the composers than the long array of his published works. It is doubtful indeed if any American composer ever has had to his credit so long a list of published works of the very first rank; and it may be safely said that the music of no other American finds its way oftener to concert and recital programs:

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Christ Our Passover
- Op. 3. ***THE FAIRIES:** Ballade for Chorus and Orchestra.
- Op. 4. **EIGHT SONGS:**
Come Back
Song from Felice
Might Love Be Bought
Thou Art so Like a Flower
Love's Matin
I Arise From Dreams of Thee
Joy
Barter
- G. SCHIRMER**
- Op. 5. **FESTIVAL MARCH:**
Orchestra and Military Band
- ARTHUR P. SCHMIDT**
- Op. 6. **THREE PART-SONGS** (Women's voices):
Dreamy Lake
The Miller
A Snowflake
- Op. 7. **SEVEN SONGS:**
Hope
Summer Days
Kathleen
The Thought of You
Abandoned
Greeting
Why
- Op. 8. **TWO PART-SONGS** (Men's voices):
A Ballade of Midsummer
Even Song
- Op. 9. **SIX SONGS:**
Egyptian War Song
White Hyacinths
Wondrous May
The Water Nixie
My Star
In the Forest
- Op. 10. **TWO PART-SONGS** (Mixed voices):
O Lady Mine
Ballade of June
- Op. 11. **CHRISTMAS ANTHEM** (Mixed voices and organ):
There Were Shepherds
- Op. 12. **SONG ALBUM** (twelve songs):
Forever and a Day
Dear, When I Look Into Thine Eyes
Jacqueminot Rose
A Lonely Fir Tree
Kiss Me, Sweetheart
O Dark and Loud's the Night
A Messenger
There's a Woman Like a Dewdrop
Two Sapphires
When Thou Art Near Me
With a Pressed Flower
The Butterfly Is in Love With the Rose
- Op. 13. ***LELAWALA:** a legend of Niagara. Mixed voices, solo and orchestra.
- OLIVER DITSON COMPANY**
- Op. 14. **SIX TONE PICTURES** for piano:
Fascination
Fate
Fidelity
Folly
Fury
Festivity
- Op. 15. **THREE SONGS:**
In Thy Clear Eyes
Love's Calendar
To Mistress Rose
- G. SCHIRMER**
- Op. 16. **BALLET-SUITE** No. 3, for Orchestra and Military Band
I. Scène de bacchanale
II. Intermezzo (also for piano solo)
III. Finale, à la mazourka
- JOHN CHURCH**
- Op. 17. **THREE SONGS:**
By Moonlight
If Love Were What the Rose Is
Springtide
- ARTHUR P. SCHMIDT**
- Op. 18. **FOUR SONGS:**
Mir träumte von einem Königskind
Wenn ich in deine Augen seh'
Auf Flügeln des Gesanges
Der Schmetterling ist in die Rose verliebt
- OLIVER DITSON COMPANY**
- Op. 19. **TWO SONGS:**
The Garden Old
What the Flowers Say
- Op. 20. **FIVE SONGS:**
You'll Love Me Yet
Nevermore Alone
How Do I Love Thee
Der Asra
I Plucked a Quill From Cupid's Wing
- Op. 21. ***CANTATA:**
In Music's Praise (Solo, chorus and orchestra)
- ARTHUR P. SCHMIDT**
- Op. 22. **SIX PIANO PIECES:**
Love Song
Capriccioso
Scherzino
Bagatelle
Humoreske
Sarabande
- MANUSCRIPT**
- Op. 23. **SONATA** in F (Violin and piano)
- Op. 24. **STRING QUARTETTE** in A
- Op. 25. **SYMPHONY** NO. 1:
Youth and Life (Orchestra)
- Op. 26. **TRIO** in C major (Violin, cello and piano)
- NOVELLO**
- Op. 27. **TE DEUM, and JUBILATE DEO** (Mixed voices and organ)

- G. SCHIRMER**
- Op. 28. **OVERTURE:**
In Bohemia (Orchestra and Military Band)
- ARTHUR P. SCHMIDT**
- Op. 29. **FOUR STEVENSON SONGS:**
Swing Song
My Shadow
Where Go the Boats
Young Night Thought
- Op. 30. ***SYMPHONY** NO. 2:
The Four Seasons (Orchestra score)
- G. SCHIRMER**
- Op. 31. **OVERTURE TO HEROD:** tragedy by Stephen Phillips
- Op. 32. **ORIENTAL SUITE FOR ORCHESTRA**
- Op. 33. **INCIDENTAL MUSIC TO SALAMMO**
- ARTHUR P. SCHMIDT**
- Op. 34. **CANTATA:**
The Princess of Ya (Women's voices)
- MANUSCRIPT**
- Op. 35. **SALTARELLO** (for cello)
- G. SCHIRMER**
- Op. 36. **TWO COMPOSITIONS** (for violoncello and piano):
Elegie
Gavotte
- ARTHUR P. SCHMIDT**
- Op. 37. **SIX SONGS:**
An April Song
A Garden Courtship
Molly
Because You Cannot Understand
Forever and a Day
There's a Woman Like a Dewdrop
- Op. 38. **PART-SONG** (Mixed voices):
Recessional
- Op. 39. **PART-SONG** (Mixed voices):
How Silent, How Spacious
- MANUSCRIPT**
- Op. 40. **INCIDENTAL MUSIC TO AUDREY**
- OLIVER DITSON COMPANY**
- Op. 41. **THREE SONGS:**
Contrast
Bonjour Violette
Youth's Memories
- G. SCHIRMER**
- Op. 42. **FOUR POEMS** BY O. J. BIERBAUM:
Stille träumende Frühlingnacht
Morgengesang
Gieb, schönes Kind, mir deine Hand



HENRY HADLEY,
Conductor and composer.

- MANUSCRIPT**
- Op. 43. ***FRANCESCA** (Dramatic aria for tenor and orchestra)
- JOHN CHURCH**
- Op. 44. **FIVE SONGS:**
In Confidence
The Face of All the World
I Heard a Maid With Her Guitar
The Year's at the Spring
Come What Will, You Are Mine Today
- G. SCHIRMER**
- Op. 45. **CANTATA:**
A Legend of Granada; poem by Ethel Watts Mumford.
Four-part chorus of women's voices, with baritone and soprano soli and orchestra
- Op. 46. **SYMPHONIC FANTASIA** (orchestra)
- Op. 47. **FIVE POEMS OF CHILDHOOD**
Little Boy Blue
The Song of the Luddy-Dud
The Blue Pigeon
The Doll's Wooing
The Shut-eye Train
- Op. 48. **TWO SONGS:**
Fill a Glass With Golden Wine
Rose Time
- Op. 49. **THREE SONGS:**
In Gedanken
Il pleut des pétales
Liebeslied
- Op. 50. **QUINTETTE** for piano, two violins, viola and cello (in preparation)
- Op. 51. **THREE PART-SONGS** (Women's voices):
You Ask Me for a Song
The Catechist (humorous)
One Soul
- Op. 52. ***MERLIN AND VIVIAN;** poem by Ethel Watts Mumford.
Lyric drama for chorus, soli and orchestra
- Op. 53. **THREE SONGS:**
Als die junge Rose blühte
Butterflies
Evening Song
- Op. 54. ***THE NIGHTINGALE AND THE ROSE.** Ballade for women's voices, with soprano solo and orchestra (in preparation)
- RIES AND EHRER, BERLIN**
- Op. 55. **SALOME** (Tone poem for orchestra)
- H. W. GRAY COMPANY**
- Op. 56. **CHURCH SERVICE** (Mixed voices and organ)
- G. SCHIRMER**
- Op. 57. **FIVE LOVE SONGS;** words by Frederick Manley:
The Rose Awaits the Dewdrop (Medium voice)
The Rain Is Falling on the Flowers (High voice)
Peace (Medium voice)
My Love (High or Medium voice)
O Hermit! O Veery! (High voice)
- Op. 58. ***CANTATA:**
The Fate of Princess Kiyo. A legend of Japan; poem by Edward Oxenford. Four-part chorus of women's voices, with soprano soli and orchestra
- Op. 59. **THREE SONGS** for high voice:
Ei-hu-li
Mondlicht (Moonlight); poem by Maria Blandini
Remembrance
- MANUSCRIPT**
- Op. 60. **THIRD SYMPHONY,** for orchestra (in preparation)
- Op. 61. **KONZERTSTUECK** for cello and orchestra
- Op. 62. **THE CULPRIT FAY.** Rhapsody for orchestra

- MANUSCRIPT**
- Op. 63. **SAFIE.** Opera in one act
- G. SCHIRMER**
- Op. 64. **FOURTH SYMPHONY:**
North, East, South and West. Orchestra
- Op. 65. **DRAMATIC ARIA** (soprano and orchestra):
Halcyone
- Op. 66. **TONE POEM FOR ORCHESTRA:**
Lucifer
- Op. 67. **SUITE FOR ORCHESTRA:**
Atonement of Pan
- MANUSCRIPT**
- Op. 68. **SONGS:**
When I Go Away From You
HAROLD FLAMMER
Love's Rapture
- G. SCHIRMER**
- Op. 69. **CHRISTMAS CAROL:**
The Christ Child
- Op. 70. **CANTATA** for women's voices and orchestra:
The Golden Prince
- OLIVER DITSON**
- Op. 71. **ANTHEMS:**
Out of the Depths
- G. SCHIRMER**
- Op. 72. **FIVE SONGS:**
Blessed Are the Undeified
A California Troubadour
Nectar
Love Song
Doushka
My Love the Lily Used to Wear
- MANUSCRIPT**
- Op. 73. **COMIC OPERA:**
The Pearl Girl
- Op. 74. **SACRED SONG:**
If Ye Abide in Me
- G. SCHIRMER**
- Op. 75. **ODE** (for soli, chorus and orchestra), Worcester Festival, 1917:
Music
- Op. 76. **CANTATA** for women's voices and orchestra:
The Fairy Thorn
- MANUSCRIPT**
- Op. 77. **LITTLE ORCHESTRA SUITE** (five movements):
Silhouettes
- G. SCHIRMER**
- Op. 78. **THREE PART-SONGS** for mixed voices:
(Shakespeare verses)
- MANUSCRIPT**
- Op. 79. **OPERA** (in one act), (Hinsaw prize, 1918):
Bianca
- G. SCHIRMER**
- Op. 80. **OPERA** (in three acts) (produced Chicago 1917, New York, 1918):
Azora
- HAROLD FLAMMER**
- Op. 81. **WALTZ SONG** (for soprano and orchestra):
The Whip-poor-will
- The following works were published without opus numbers:
- G. SCHIRMER**
- SONGS**
A DREAM OF ZION; poem by Edward Oxenford (Sacred, High voice)
A HOME IN PARADISE; poem by Edward Oxenford (Sacred, High voice)
CHRISTMAS SONG (Salvation's Morn); poem by Edward Oxenford (Sacred, High voice)
EASTER SONG (Oh, Ice and Snow); poem by Ethel Watts Mumford (Sacred, High voice, Low voice)
JOLLY ROGER; poem by Ethel Watts Mumford (Secular, High voice, Medium voice)
- G. SCHIRMER**
- CHORUS FOR MEN'S VOICES**
In Score
4473. **THE WALRUS AND THE CARPENTER**
In Score
- ARTHUR P. SCHMIDT**
- SONG WITH PIANO ACCOMPANIMENT**
*A HONG-KONG ROMANCE (Also arranged as part-song for men's voices, with orchestra)
- PART-SONGS**
HOW IT HAPPENED (Women's voices)
THERE WAS A LITTLE MAN (Mixed voices)
- JOSEPH STERN**
- COMIC OPERETTA**
NANCY BROWN
C. W. THOMPSON & COMPANY, BOSTON
- HUNTING SONG**
OLIVER DITSON
- OPERETTA, Fire Prince**

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Balcony	\$2.50, \$3.75 and \$5		50 cents, 75 cents and \$1

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TOSCHA SEIDEL

THE NEW RUSSIAN VIOLINIST

His Second Recital, at Carnegie Hall, April 28th, Repeated the Sensational Triumph of His Debut. He Is Compared Only With the World's Greatest Violinists of the Present and Past Generations.

SOLD OUT

THE fame of Seidel's brilliant debut two weeks earlier sufficed to sell out Carnegie Hall for his second recital. Those in the audience who had not heard him at his first recital found that all the praise that had been heaped upon him did not overstate his extraordinary qualities, natural and acquired. Again he displayed a tone remarkably large, vibrant, and sweet, and a technique of the first order, besides a glowing temperament and a wonderful rhythmic sense. The audience not only listened to his playing of a long and taxing programme, but waited for five "encores" at the end. Then the lights in the hall were turned out and people had no choice but to go home.—N. Y. Globe, April 29, 1918.

HIS INDIVIDUALITY

SEIDEL showed again the ardor of youth and the strong individuality that had made friends at first hearing, while he appeared to greater advantage yesterday in matters of poise, of clear phrasing and finger technique.—N. Y. Times, April 29, 1918.

ELOQUENT TONE

IT would be difficult to imagine a more beautiful performance of Handel's sonata in E major than Seidel gave. In the Largo he preserved the noble symmetry of the cantilena, avoiding the slightest suggestion of sentimental extravagance. His tone was charged with emotional warmth. It carried a burden of intense and concentrated expressiveness. His bowing had manly breadth and repose. Admirable, too, was his performance of Saint-Saëns' Concerto No. 3, though rhythmically too free in the suave melody of the Andantino. How big, full and clarid were the harmonica, the flagelette tones! In this concerto, as in some of his subsequent contributions, Seidel had plenty of opportunity to reveal not only the extraordinary eloquence of his tone, but also the electrifying vigor of his temperament. He was heard to better advantage even than at his first recital, for he never put undue pressure on the strings of his instrument.—N. Y. American, April 29, 1918.



SPLENDID SENSE OF RHYTHM

THE two young Russian violinists whose appearances this season have set New York agog gave recitals yesterday at Carnegie Hall and the Metropolitan Opera House. In the afternoon Carnegie Hall had a large audience at the second appearance of Toscha Seidel, whose extraordinary powers were again manifested. He was at his best in the Saint-Saëns Concerto No. 3 and in the shorter pieces, especially in the Chopin-Auer Lithuanian Song and the Brahms-Joachim Hungarian Dance. Here his fire and splendid sense of rhythm had full play, and he performed veritable prodigies of the violinist's art. This young artist is the possessor of a truly remarkable talent, and will become one of the brightest lights of the modern concert stage.—N. Y. Tribune, April 29, 1918.

A REAL MUSICIAN

HIS second Carnegie Hall recital, yesterday afternoon, was again heard by a large and enthusiastic audience, and justified all the good things written and spoken about him. He is not only a clever player, but a real musician. His programme was skillfully built up on the maxim that the intellectual should come first, followed by the emotional and ending with the sensational. First came a Handel sonata in E major, which called for style, broad violin tone, taste, and lucid phrasing, all of which young Seidel provided.—N. Y. Evening Post, April 29, 1918.

INSPIRING

THE boy played with almost unbridled ardor. He storms up and down the finger board like one of Ossian's heroes riding on the thunder cloud. The breathless way in which he galloped through the closing measures of the Tchaikowsky concerto was indeed inspiring.—N. Y. Sun, April 15, 1918.

COMMAND OF CLASSIC RESOURCE

TOSCHA SEIDEL, the newest sensation in violin playing, whose debut a week ago was a triumph, confirmed the remarkable impression then made at his second appearance, which took place in Carnegie Hall yesterday afternoon. Seidel disclosed rare temperamental qualities—qualities that impart to his interpretations the fire and life which are the mark of few violinists in any decade. Yet it was in his repose and his command of classic resource that Seidel commanded from the musicians their largest admiration. Not in a long time has there been heard here a more evenly balanced presentation of the Handel sonata in E major. It had breadth and majesty, with nothing of the sort of warmth which a violinist of Seidel's temperament might be tempted to put into it. His tone too had a loveliness of quality which moved his hearers, and there was a coloring which made the work a thing of beauty.—N. Y. World, April 29, 1918.

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NEW YORK THURSDAY, MAY 9, 1918 No. 1989

The date for the hearing on the subject of a National Conservatory of Music before the Educational Committee of Congress now has been definitely set by the chairman for the third Monday in June, which will make it June 17.

There must be many more musicians in one American war service or another than the MUSICAL COURIER has listed in its regular weekly department "Under the Flag." Send in more names for the list. We shall be glad and proud to publish them.

More than one person will remember with amusement that long before the war, Giulio Gatti-Casazza was accused of trying to oust German opera from the Metropolitan, while after the outbreak of war he was reproached for not banishing those works from the repertoire immediately.

Every lover of music should read the story of Major Higginson's farewell to his audiences and his orchestra at Boston last Saturday evening. It was an emotional moment indeed! One can scarcely read the dignified, noble speech of this venerable man, who stands for all that is best in music in America, without the eyes dimming with tears. It was indeed a privilege to have been one of that farewell audience.

Mrs. John R. MacArthur, of New York, chairman of the American Music Committee of the N. F. M. C., is also president of the National Association for Mothers of Defenders of Democracy, and that organization has issued a countrywide appeal for victory prayers on Sunday next, May 12, "Mothers' Day." It is expected that nearly eighty million of the inhabitants of the United States will unite in prayers for victory on that day.

The new leader of the Boston Symphony Orchestra—whoever he may be—and its new manager—whoever he may be—will be faced with the very disagreeable problem of a considerable reorganization of the personnel. There are, if our information is correct, twenty-two players in the orchestra who are not American citizens, either by birth or naturalization. The problem of replacing such expert musicians—no easy one in the best of times—is tremendously complicated by the limit of supply from abroad due to the war, and by musical union questions here. The Boston orchestra is, and always has been, non-union. It looks as if the vacancies must be supplied principally, willy-nilly, with men found in this country. Such men are practically without exception union members. If they are to join the Boston Symphony, either that organization must be unionized, or the contracts offered the

new men must be sufficiently attractive to induce them to leave the union. The public at large does not realize how large a part this question of the union has played in the troubles with which the Boston orchestra has been beset of late.

At the big Carnegie Hall patriotic rally held by the Allied Music Trades and Associations of New York to boom the Third Liberty Loan last week, \$2,200,000 was subscribed by the audience. James M. Beck made an address, and Geraldine Farrar and Enrico Caruso contributed the song stimulus.

A Jordan correspondent wishes to know why Stephen Adams' "Holy City" has been arranged for every instrument except the jewsharp. We do not know, but we suppose the reasons are that the jewsharp is not Jewish and the holy city was not Adam's. We may write some other Eve when we are less busy.

W. H. Brennan, for a long time associated with C. A. Ellis in the management of the Boston Symphony Orchestra, is managing the season of Pops which began this week and seems destined to succeed Mr. Ellis in the permanent management of the organization. No better choice than that of Mr. Brennan could be made. Both the men and the public know and like him and he is thoroughly familiar with the problems involved.

From various sources comes a report that Arturo Toscanini was being seriously considered by the Boston Symphony Orchestra directorate for the position of conductor, but that the men in the organization objected to the celebrated Italian maestro on the ground that "he is severe, irritable, and quarrelsome

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in his personal disposition, a fact that undoubtedly sooner or later would lead to unpleasantness with the players in any orchestra led by him." It is learned also that Toscanini made an application for the Boston post.

May has been more popular for births than for funerals among composers. The following were born in the month of May: Balfe, 1808; Brahms, 1833; Goldmark, 1830; Raff, 1822; Rheinberger, 1839; Tchaikowsky, 1840; Wagner, 1813; Rimsky-Korsakoff, 1844. Massenet was born in France on May 12, 1842, and Arthur Sullivan was born in England the very next day. Those who died in May are Auber, 1871; Dvorák, 1904; Meyerbeer, 1864.

The music festival season is making a brilliant beginning this month with exceptionally fine programs at Cincinnati, Newark, Richmond, Va., Springfield, Mass., and Lindsborg, Kan. It is fitting that there should be music festivals in war time in order to uphold the morale of our citizens and to set the example that art is eternal and the aspirations of mankind are high even when a whole world meets on the battlefield in sanguinary conflict.

The two pages reprinted from the MUSICAL COURIER EXTRA describing the meeting in Carnegie Hall conducted by the music trade of New York City, and where over three millions were subscribed to the Third Liberty Loan, is an unusual story, written by a young man on the staff of the MUSICAL COURIER EXTRA who already has done his bit in the navy. He had the ribs in his right side crushed on one of the destroyers, but will enter the service again within the next two weeks. This young man's name is Peter F. Meyer, and he reflects his loyalty in the enthusiasm he displays in the telling of the story of this great "drive" by the music industries. Geraldine Farrar, Enrico Caruso, the French "Blue

Devils," and numerous others did their bit that night. The article is reproduced in this issue of the MUSICAL COURIER in order that musicians and music lovers throughout the country may know what the good people of the music industries in New York City did in the work of securing subscribers to the Third Liberty Loan. Music was the drawing power in this drive at Carnegie Hall, and the piano men, musical instrument men and musicians, to say nothing of the speakers, made the event one of the greatest efforts of the Liberty Loan drive.

There is plenty of opportunity for American musicians to do their bit tonally even if they are not eligible for the draft. General Pershing has announced that our soldiers abroad are in need of good, wholesome entertainment. The United States Government is willing to send over to France a number of theatrical and musical artists to give plays, recitals and concerts behind the lines. It is not a foregone conclusion that you will be sent abroad if you make application, but there is no harm in trying.

The many admirers of the cello playing of Pablo Casals, who has gone to Spain to spend the summer at his home, will be glad to learn that he will be back here next season, busier than ever in his work. A new firm has just been organized in New York, Usera & Co., to manage Mr. Casals next season. This firm is composed of some influential Spanish residents of New York who are interested in promoting the welfare of Mr. Casals and a few other artists, the names of which will be announced soon. George Keene is the managing director.

War's effect upon Art and Music was the principal topic of discussion at the May 2 session of the convention of the General Federation of Women's Clubs, held at Hot Springs, Arkansas. At the music conference, Mrs. Francis Elliot Clarke, vice-president of the Pennsylvania Federation of Music Clubs; Prof. J. Lawrence Erb; and Katherine Evans von Klenner, chairman of the New York Federation of Women's Clubs, were the speakers. Mrs. W. D. Steele, chairman of the course of study committee of the National Federation of Music Clubs, is to be congratulated on the signal success of the musical part of the Federation meeting and for this much honor is due her.

In the general success of the series of orchestral concerts which Ossip Gabrilowitsch has just finished in New York, the credit due Arnold Volpe in helping to bring about that success should not be forgotten. He it was who directed the orchestra at all three concerts while Gabrilowitsch played the piano, the compositions given being the Mozart D major concerto, the Schumann concerto and the Franck "Variations Symphoniques." The difficult accompaniments, particularly of the last two works, were all directed in a flawless manner by Mr. Volpe, leading without score. It was a test of real musicianship, to conduct these accompaniments with few rehearsals and an orchestra assembled from heterogeneous elements, and it is no exaggeration to say that Mr. Volpe met the test in an eminently satisfactory manner.

According to the Tribune, the New York season just expiring has had 85 piano recitals, 128 song recitals, 38 violin recitals, and 10 cello recitals, against corresponding figures of 115, 178, 55, and 11, in the season of 1916-17. "This is an encouraging decrease," remarks Henry T. Finck, quoting the figures, "but there is room for still further improvement along the same line." Besides these recitals there were in the neighborhood of 200 opera performances in the metropolis and between 130 and 140 symphony concerts. Grand total, about 800. If unofficial figures may be credited, the Metropolitan season realized about \$170,000 war tax for the Government, Carnegie Hall concerts \$40,000, and Aeolian Hall events, \$20,000, with perhaps another \$20,000 scattering, the grand total figuring up to about \$250,000, not a mean amount by any reckoning. Nothing would be simpler than—as the war tax is 10 per cent. of the face value of a ticket—to assume that New York paid \$2,500,000 for its opera and concerts last winter. Unfortunately, though, the myriad of D. H. tickets, familiarly known as "paper," with little punch holes through them, throws the calculations all out. Tax is paid on "paper," but—alas, for the concertgoers—nothing more, as Mr. Poe's raven once remarked.

VARIATIONS

By the Editor-in-Chief

The King and the Kaiser

We print the following verses in the belief that they are among the best of the war rhymes we have encountered:

SOUSA IN BERLIN.

With a brassy blast of trumpets and a galling rip of drums,
And a crash of cracking trombones there's a thrilling
vision comes;
And my head reels with the rhythm as the rousing strains
begin
Of the "Stars and Stripes Forever," played by Sousa in
Berlin.

Oh, the splendor of the vision makes the blood beat
through my veins;
And my heart pounds like the drum thuds cannonading
through the strains
Of that fight-inspiring, Yankee-firing, Kaiser-killing din
Of the "Stars and Stripes Forever," played by Sousa in
Berlin.

I can hear the tubas bellow bold derision at the Huns
As the rumbling notes go tumbling down those wild chromatic runs;
And I hear the cornets cackle at the Kaiser and his kin,
With the "Stars and Stripes Forever," played by Sousa
in Berlin.

Can't you see them lined like flag stripes tramping past
the palace door?
Full two hundred tooting Jackies and a half a hundred
more.
And they raise the mongrel bristles on the Kaiser's creep-
ing skin,
With the "Stars and Stripes Forever," played by Sousa
in Berlin.

See them strut with Yankee swagger; see their jaunty
caps of snow,
And the buttons fairly bursting from their jackets as they
blow.
For the tune that sounds our triumph and the dirge of
Prussian sin
Is the "Stars and Stripes Forever," played by Sousa in
Berlin.

I can see their metal flashing as they toot to beat the band,
And with blasts of mocking music raid the air of Kaiser
land.
And they shoot like Yankee gunners with a deadly Yankee
grin,
With the "Stars and Stripes Forever," played by Sousa
in Berlin.

Then I see the waving symbol of this riot-raising march,
Flaunt its colors as it's carried through Wilhelm's Trium-
phant Arch.
And it's here my fancy flees before real armies marching
in
To the "Stars and Stripes Forever," played by Sousa in
Berlin.
Greenwood, Ind. CLYDE B. WILSON.

The Philharmonic Past

James G. Huneker is out with an interesting retrospect booklet about the Philharmonic Society, memorializing its seventy-five years of activity in this city. It was founded in 1842.

Mr. Huneker tells us about the early co-operative efforts of the Philharmonic players, and its final reorganization into a modern orchestral body functioning with the aid of a guarantee fund and a large endowment bequeathed by the generous Joseph Pulitzer.

The first program offered Beethoven's fifth symphony, Weber's "Oberon" overture, the Hummel quintet, a Kalliwoda overture and vocal numbers. In 1865, to pay a solemn tribute to the martyred Lincoln, the "Hymn of Joy" was omitted from Beethoven's ninth symphony and the "Eroica" funeral march given instead. From 1842 to 1892 the conductors were "Hill, Timm, Etienne, Alpers, Boucher, Loder, Wiegner, Theodore Eisfeld, Max Maretzek, Carl Bergmann—from 1855 to 1876—G. Matzka, Leopold Damrosch—in the thirty-fifth season, 1876-1877—and Theodore Thomas—1877-1878. Adolph Neuendorff conducted during the season of 1878-1879; and Theodore Thomas returned for the season of 1879-1880, and held the baton till April, 1892, when he was succeeded by Anton Seidl."

Bergmann championed Berlioz, Wagner and Liszt. The "Tannhäuser" overture had its Philharmonic debut April 21, 1855, the "Lohengrin" prelude in 1857, the "Flying Dutchman" overture in 1863, the "Tristan and Isolde" prelude in 1866, "Les Préludes" in 1859.

Theodore Thomas raised the technics of the Philharmonic to a high pitch, says Huneker, and gave the orchestra surety of attack, brilliancy, sonority, temperamental energy, in conjunction with tonal purity and balance; "above all, a massive foundational quality that made and still makes the per-

formances of this orchestra unique in an age of superlative orchestral playing." Thomas introduced Strauss' F minor symphony here.

Seidl blended the old and the new. He gave the local première of Strauss' "Death and Apotheosis," Dvorak's fourth symphony, the same composer's "New World" (December 16, 1893), MacDowell's D minor piano concerto, his second "Indian" suite (January 29, 1898), Glazounov's fifth symphony, etc.

From 1898 to 1902 Emil Paur led the Philharmonic. He introduced "Zarathustra," "Eulenspiegel," "Heldenleben," "Impressions d'Italie" (Chapelier), Hausegger's "Barbarossa," Hadley's second symphony, Sinding's violin and d'Albert's cello concertos. Walter Damrosch held the baton in 1902-03. Followed a long series of guest conductors, Edouard Colonne, Gustav F. Kogel, Henry J. Wood, Victor Herbert, Felix Weingartner, W. Safonoff, Richard Strauss, Karl Panzner, Willem Mengelberg, Max Fiedler, Ernst Kunwald, and Fritz Steinbach.

Wassily Safonoff officiated from 1906 to 1909. Aside from his unforgettable "Pathétique" rendering, Safonoff will go down into history also for making us acquainted with Sibelius' violin concerto, Scriabin's first symphony, Hadley's "Salome," etc.

Mahler, 1910 and 1911, presented Dukas' "Apprentice" scherzo, Mahler's first symphony, Busoni's "Turandot," Rachmaninoff's third piano concerto. Theodore Spiering finished the season brilliantly when Mahler fell ill and laid down the baton forever.

On November 2, 1911, Josef Stransky assumed conductorship and still retains it, most successfully. He has delighted his patrons with dozens of new scores. Of him, Huneker says:

He has greatly grown in artistic stature since his advent. The Philharmonic Orchestra under his baton plays with brilliancy, buoyancy, tonal beauty and a sweep equal to any other contemporary organization in the world. Mr. Stransky, while particularly happy in modern music, Brahms, Liszt, Tchaikowsky, Strauss and the rest, is too eclectic in his tastes to miss the significance of the classics. He knows that the fundamental object of the society is the performance of the symphonic masterpieces, and the record of his concerts shows his own personal love for them. It need hardly be added that Mr. Stransky's personal popularity with his audiences was marked from the beginning. And it shows no sign of abating.

Mr. Huneker makes even his statistical data of fascinating interest by reason of his luminous style, his ever active fancy. His little essay on the modern orchestra is a fine piece of musical description. He reminds us that Thomas was not too high and mighty to put Strauss waltzes on his symphony programs. Catholicity of taste still marks the Philharmonic policy, even though some dried out pedants object to so much Liszt and Tchaikowsky in the repertoire.

A list of all the works performed by the Philharmonic since 1842, closes this arresting little booklet, a difficult one to compile so as to be more than a record of names and dates.

Mute, Inglorious Rosens

In the Sunday edition of the Sun the music critic of that paper holds forth on the subject of misguided musical talent and pitches into violinists in particular, as follows:

It would be instructive as well as interesting to know how many budding Rosens there are on the East Side at the present time. How many fathers and mothers are doomed to certain chagrin when these buds attempt to blossom! It is a pity that some determined movement cannot be started to check the misguided enthusiasm of the industrious people who are trying to turn every ardent child on the East Side into a performer of music. This wish will doubtless be regarded by those good people as little short of blasphemous, but the writer is not alone in his yearning for the peace of mind of the pitiful mediocrities whose whole lives are being poisoned by impossible dreams of greatness.

The Sun critic indulges in his usual exaggeration in order to make a point. Every ardent child on the East Side of our city is not ambitious to be a violinist and every parent in that quarter is not trying to make Rosens of their offspring. A high order of musical and commercial intelligence reigns among the Hebrew East Siders, and they are well able to tell the difference between talent of a high order and surface facility destined to lead to nothing more than average accomplishment. Even if the parents were unable to judge, the East Side has sense and money enough to send its sons to good

music schools and good private teachers, and in that manner obtain a correct opinion of the tonal possibilities in young "Rosen."

The very few extremely talented young fiddlers on the East Side are known uptown, and will make their deserved debut within an appreciable period.

What harm is there if all the youngsters downtown scrape the fiddle and dream they will become Rosens? It will keep them from the streets and out of mischief, and perhaps make good orchestral players out of youths who might have become cloth cutters or old clothes experts. If the truth were known, there are fewer East Side boys dreaming of becoming Rosens than of winding up as Rockefeller, Ty Cobbs, or moving picture magnates.

Declaration of Independence

At the age of thirteen, Mayo Wadler entered the Berlin Royal Academy. The courses were onerous, the discipline trying. When a decree was issued adding several subjects to the course, he refused to conform to it, and was immediately summoned before the director, a gentleman possessed of thirteen titles. The boy entered carelessly, without bowing, and without clicking his heels, as Prussian flunkies do. This so infuriated the director that he flew into a tongue-tied rage. The boy waited patiently. Finally the noble director puffed himself into semi-composure and announced that at the next great meeting of the faculty he would recommend Mayo's dismissal. Our American heard the news nonchalantly, waited for the director to finish, and then smilingly thanked him.

At the meeting of the Great Council, the director narrated the incident and stated that if the boy were not dismissed, the entire discipline of the school would be subverted, the nation would be in peril, the world would totter. Whereat Professor Hess, Mayo's teacher and responsible for his studies in the Academy, arose and announced in no uncertain terms that if Mayo were dismissed, he would resign outright.

Mayo Wadler's was the first real declaration of American musical independence—notwithstanding the passionate claim of George Washington II.

Ada is strong for Arthur Middleton. Lest the charming Mrs. Middleton be startled, let us hasten to add that the Ada referred to, is the city of Ada, Oklahoma. Its leading daily recently took its enthusiastic pen in hand and wrote warmly:

Arthur Middleton will sing at the Normal Auditorium this evening. As an artist, Mr. Middleton ranks the equal of any singer in the word today. He has been long associated with the Metropolitan Opera Company of New York, and is at the head of the class composed of Caruso and others of that type. He sings with a voice as sweetly modulated as the tone produced by the troubadour upon his guitar, or with the command of a master artist with the trombone. As an American citizen of prominence he ranks with Bryan, Taft and Roosevelt. He is a true American in sympathy, in love, in cordiality. Mr. Middleton is really a "made in America" American. Hear him!

On the occasion of his recent visit to Chicago, Secretary McAdoo took occasion to express high praise of Lieut. John Philip Sousa for the latter's work in the last eleven months in behalf of army and navy music and his recruiting help for the Liberty Loan and Red Cross drives. "You have been a potent and important factor in the success of those campaigns," said Secretary McAdoo to Lieutenant Sousa.

A correspondent sends us part of the program of a concert, but when and where the event took place, the clipping does not indicate. At any rate this is the part which caught the fancy of the sender and the receiver:

Gloria, from B flat mass Haydn
Fox Trot, "Doing Our Bit" Romberg
(From "The Winter Garden")

Very properly, the Sun music critic remarks: "Between community singing and the cultivation of a taste in music there is a wide gulf." Community singing is a pastime and has very little to do with art. Community singing is healthful and stimulating—something like calisthenics.

As between the bagpipe and the ukulele, save us from the cornet. There is one near the MUSICAL COURIER offices, which has been holding forth for hours every day during the recent Liberty Loan rallies. We never have heard such wholesouled and passionate cornetting as this boy from the sailor band puts out. His tone penetrates to the very marrow of the listener. It is electrifying, irresistible. We should like to let him play "The Star

Spangled Banner" in front of the Potsdam Imperial Palace all night long. If that would not drive the Kaiser to peace, he must be deaf.

Arthur Shattuck was almost mobbed in Louisville not long ago because he did not buy a Liberty Bond. When it became known through his manager that Shattuck had turned all his money (an income from a trust fund of about \$1,000,000) over to the United States Government for use during the war, the pianist's assailants suddenly became cheapened but none the less ardent penitents, and cheered the patriotic musician to the echo.

When Hugo Wolf was conductor of the Salzburg Opera, Philip Hale says in No. 23 of the current Boston Symphony program books, he was compelled to lead light operas and operettas. One day at a rehearsal he said to the chorus: "Oh, let that stuff alone; I'll play you some 'Tristan and Isolde.'" By the way, The Triad, a Melbourne (Australia) paper, in its April issue, reprints a Hugo Wolf song. Treason, treason!

They say that a certain foreign orchestral conductor, now in America, whenever he goes about alone, whistles "Yankee Doodle" audibly, and yet with seeming involuntariness, in order to prove his Americanism and not be caught off his guard by Secret Service trailers.

Charley Chaplin dropped in at the Ritz-Carlton Hotel the other day for luncheon. Armand Vecsey and his orchestra were making music at the time. The head waiter approached the leader with a slip of paper and said: "Mr. Chaplin requests you to play his favorite. He has written the name on this card." With more than ordinary curiosity Vecsey glanced at the "request." It read, "The quintet from Strauss' 'Rosenkavalier,' if you please."

We reserve our opinion about persons who in these intensive war times write letters to the newspapers advising the Metropolitan Opera House and the symphony orchestras how to conduct their affairs.

A splendid anecdote has arrived here from Boston. Recently at the Copley-Plaza Hotel in that City, John McCormack and Enrico Caruso met in the rotunda. "How is the world's greatest tenor?" asked McCormack, gallantly. "Since when have you become a bass, John?" was Caruso's smiling answer. Who said that blarney is exclusively an Irish art?

Correspondents are beginning to help us out with complicated verselet contributions. Here are some of the offerings:

"Le Coq d'Or"
Is a bore.

—B. L.

"Germans hired
Should be fired."

—Thomas Crane.

"Maggie Teyte
Is my fate."

—Florestan.

"Variations
Tries my patience."

—M. E.

Jascha, Toscha, Sascha, Max,
Efrem, Eddy, Mischa, Jacques;
G string, D string, A string, E,
Fiddle up, fiddle up, out goes he.

A simple method by which bewildered music club committees can choose a violinist for next season.

—C. N. D.

Ours, too.

À Cincinnati.

LEONARD LIEBLING.

As soon as a public performer begins to select music that he thinks will show off his skill he ought to see danger ahead, for an artist that shows off soon becomes as tiresome as a child that shows off. The greater an artist is, the more does he forget himself and give all his efforts to a fine interpretation of the composer. When a Beethoven sonata sounds like an inspired tone poem we know we have been listening to a great pianist. Singers, too, are offenders whenever they look for music to display their voices instead of studying to make the song appeal to the hearer. The public is naturally self-centered and selfish. It wants to be amused and thrilled, but it cares nothing at all about the skill and art of the amuser and thriller. Imagination, taste, emotional elevation are far more often lacking than voice and finger skill.

HEARING ON THE NATIONAL CONSERVATORY

Hon. Jerome F. Donovan, Member of the House of Representatives, has arranged with the chairman of the Committee on Education, for a hearing on the bill to establish a National Conservatory of Music and Art, to take place on Monday, June 17.

This is certainly good news for those who wished to see certain steps taken with that aim in view. At last the opportunity has come to be heard in Congress about the necessity of a free musical institution owned and managed by the National Government. It is to be hoped that music clubs will send delegates to the hearing to present their views as to the necessity of such a national institution and to discuss the different clauses of the bill. Individuals who have a sincere desire to see such an institution established should not fail to make it possible for them to be present on that day in Washington and to say a few words in behalf of that measure.

It should be understood, however, that the hearing will be limited to the principles underlying the different provisions in the bill, as for instance, whether the Government should give free tuition and whether the Government should manage it, or whether it is wise that the Government should support it. As to the nature of the studies and the requirements for admission or other regulations, these will be taken up by the Board of Regents which will be created by this bill and the Board of Regents will, in all such matters, guide itself by expert advice. It may also be stated that the bill as introduced last October by former Congressman Henry Bruckner, may be greatly modified and a number of clauses added to it. It is to be hoped that the bill, after being reshaped, will be acceptable to members in the House as well as in the Senate.

Thanks are due to the Hon. William J. Sears, chairman of the Education Committee for his helpfulness in arranging a hearing on the bill; also to Congressman Donovan for his efforts in behalf of the measure, who will continue to use his influence in that direction until the bill has successfully passed Congress and has become a law. Those who have given their time and effort to bring about this result, will continue to assist in this movement until success has been attained and a free National Conservatory supported by the Government has become a reality. The important thing just now is to have a large and representative gathering at the hearing.

CHORAL SINGING

Why is it that so much effort is required to keep a choral society running in American cities? No one can honestly say that the choral societies of New York City receive adequate support from the public in general. Carnegie Hall may be well filled and Aeolian Hall may be crowded to the ceiling without the knowledge of the millions of human beings who rush here and there in our streets with their attention fixed on anything except choral singing. The old Oratorio Society of New York so ably directed by Louis Koemmenich for several seasons past, and now in the charge of Walter Damrosch, has been exerting an influence for good for well nigh half a century. The New Choral Society recently organized by Louis Koemmenich is now making its power felt as an improver of the public's choral taste. Yet, when all is said, we are compelled to admit that the public of New York takes only a half hearted interest in the singing of choirs. New Yorkers appear to us as if they lacked the epic sense. They hear vocal quartets instead of choirs in many if not most of their churches. They have a feminine rather than a masculine musical taste. We find no fault with vocal quartets except as substitutes for choirs. We would not be satisfied with the Flonzaley Quartet as a substitute for the New York Philharmonic Orchestra.

No doubt the inhabitants of great cities have greater demands on their time than the small town natives have. London, for instance, does not hear the same fine choral singing the provinces hear, and England is an acknowledged leader in choral matters. The trouble is to get busy city men and women to give up sufficient time to rehearsals. There would be no difficulty in getting enormous choirs for public concerts if there were no long and exacting rehearsals. Probably the greatest task a choral conductor has is to make the rehearsals bright and attractive to his volunteer singers. If he had a salaried chorus like an operatic conductor he could get as fine results as he desired. A small opera chorus however could not do justice to the

broad effects of choral works. Two or three hundred salaried singers would make choral work prohibitively costly. The volunteer is still the mainstay of the choral conductor. He is likely to volunteer to stay at home if he finds the choral rehearsals tiresome. So the choral conductor must scold with extreme discretion and spare no pains to please the singers he is trying to train. The conductor knows, too, that if he spares his singers they will fail to please and attract the public. They will not sing well unless they learn to follow the conductor's beat and keep together. The public will be disappointed and not in a mood to subscribe to series of choral concerts. The singers after long and careful training find themselves facing a more than half empty hall when they give a concert and they lose heart. Only those who have tried this kind of work can know the hardships of the conductor.

We want the New Choral Society that Louis Koemmenich conducts to succeed brilliantly and we want the long established Oratorio Society to flourish in the future as in the past. We want the other choral societies in and about New York to become more and more prosperous with each succeeding season. Choral singing gives the business man and the occupied as well as the idle woman an opportunity to be active in the musical welfare of the community. The value of sports is to those who take part and not to those who merely look on. Can we not as reasonably say that those who take part in choral work are doing far more good in a musical way than are those who merely go to concerts?

WHAT THE JURY THINKS

The concert season is slowing down so rapidly that there is little material for those instructive parallel columns which have created so much interest and amusement for readers of the MUSICAL COURIER through the whole season just ending. Last week, for instance, one of the few important New York events was the Gabriilowitsch orchestral concert at Carnegie Hall, the only concert for which the critics turned out in force. Gabriilowitsch conducted the Beethoven seventh symphony and the Rimsky-Korsakoff symphonic suite, "Scheherazade," and played the piano part of Franck's symphonic variations. Just to show that it does not require more than one concert for the critics to disagree on, the quotations below are printed. Be it said that all the critics agreed that Mr. Gabriilowitsch gave a fine reading of the Beethoven symphony. Now as a matter of fact he did give a fine reading of the work; also as a matter of fact, it was the first number of the program; also as a matter of fact, several of the critical gentlemen who praised it did not arrive until near the end of its performance; which may—may, we emphasize—account for the unanimity of their verdict in the case of this particular composition, on the familiar "safety first" principle.

"Scheherazade"

Evening World

The Rimsky-Korsakoff symphonic suite, "Scheherazade," was played heavily and was devoid of the snap, the lightness and the sparkle with which we have had the privilege many times to hear it played in the last year or two.

Evening Post.

... the playing reached one of the most stupendous and thrilling climaxes ever heard in Carnegie Hall.

Franck's Symphonic Variations

Globe.

On the other hand, the performance of the Franck work proved disappointing.

Evening Post.

... the eminent pianist gave a fascinating reading of his part of the score.

At one of the Liberty Loan meetings held on the steps of the Sub-Treasury here last week, Mme. Schumann-Heink made a speech, saying: "I am only an old-fashioned mother. I have boys fighting in this terrible war, and in the name of every mother in the land I appeal to you not to let our boys be sacrificed. Don't let this terrible war keep up a day or an hour longer, if by your generous support it can be shortened. Everything I have is staked on the victory of the United States, for your boys and for mine."

Pursuing its policy of engaging the best American artists, the Metropolitan Opera Company has added Reinald Werrenrath to its list of artists for next season. The young baritone has long been in the very front rank of American singers and will be a most welcome addition to the corps of American artists at the Metropolitan.

THE BYSTANDER

Lauder, Redder, Aria and Diverse

Harry Lauder sang his public farewell to America at the Metropolitan last Saturday evening, and, after a short rest to recover from a tour which has been pretty strenuous for a man of his age, he will sail for (deleted by the censor) and soon be on the south side of the English Channel, cheering up the boys at the front. Some of us like Harry's peculiar brand of humor more, and some of us less; but the lesson that I always get from him is that of voice production and enunciation. His voice, though not a bad one, could hardly be rated above class B2 on actual quality; but the natural, free, easy way in which he handles it should be a lesson to singers with vastly more pretensions to "high art" than he. As a friend remarked, a good number of the singers who appear regularly on the same boards as Harry trod for two weeks past—those of the Metropolitan—could indeed profit by listening to his vocalism. And his enunciation is an art by itself. Even his Scotch dialect is sung so clearly that every word is understandable—for anybody who understands Scotch dialect. Again, Harry knows the effective range of his own voice and sticks to songs that are written to stay within that range. The only time I ever heard him go astray was once in London when he sang—without accompaniment—the familiar Scotch ballad "Loch Lomond." He pitched it a bit too high to start with and sounded anything but agreeable on a high note that he reached for. Aitherwise, mind ye, the mon's judgment is unco good!

The provincial critic provides us every once in a while with quite a new slant on musical criticism. For instance, this from a paper published in Black River Falls, Wisconsin:

The piano recital by Harald Gullbrandson Friday evening was a financial as well as a musical success. It has been seldom that our people have witnessed anything in this line of a superior nature, even from professors in the art much older in years. He exhibited a talent that was surprising to the Black River Falls friends and earnest appreciation was frequently made manifest throughout the entertainment. His fineness of touch was readily observed, while his calm and unostentatious vigor was the admiration of all observers, while in his violent passages, in which the keys were being touched off at the rate of 300 per minute, more or less, there was little swaying of the body, and about the only noticeable change of expression was a slight reddening of the face and the tightening of the cords in the cheek and neck.

Now, I submit that the last phrase is perfectly legitimate of a considerable number of singers whom I have heard—especially tenors going after one of the top ones.

PATRIOTISM KEYNOTE

OF RUBINSTEIN CLUB

WHITE BREAKFAST

Governor and Mrs. Whitman Guests of Honor—Boys from Army and Navy, "Blue Devils," Anzacs, Among Guests—Lucy Gates Soloist—Large Contributions to Liberty Loan

Soldiers and sailors, several Anzacs, some of the "Blue Devils of France," a number of Canadians, decorations with the flags of America and her Allies, Red, White and Blue in abundance gave a timely touch of color to the annual White Breakfast of the Rubinstein Club, Mrs. William Rogers Chapman, president, held in the usual place, the grand ballroom of the Waldorf-Astoria, New York, Saturday afternoon, May 4. It was the fifteenth annual White Breakfast of the Rubinstein Club, but this year it was renamed the Liberty Loan Breakfast, and over 1,000 women were present.

Percy Hemus and his band of singing sailors from Pelham Bay sang patriotic songs as the members and guests were being seated at the tables. Governor and Mrs. Whitman were guests of honor and were seated on either side of Mrs. Chapman, at the president's table. It was a touching scene when the "Blue Devils" and the Australians passed through the room, escorted by the American boys, and the Governor shook hands with each one of them. He later made a speech in which he praised the club for its work in the Liberty Loan drive. The Rubinstein Club has done its share in contributing to the third issue of the Liberty Loan; however, Mary Jordan Baker and her assistants were active and obtained many additional subscriptions.

The formal program of the breakfast was as follows: "Liberty Anthem," sung by the choral; prayer, Dr. Warren; grace, set to the melody in F, by Rubinstein, and sung by the choral, Jessamine Kavanaugh, conductor, with Alice M. Shaw at the piano; singing of "The Star Spangled Banner"; a greeting from the president; introduction of guests of honor; brief addresses by officers from the army and navy; Indian Joe and Don White Eagle; Liberty Loan drive by Mary Jordan Baker and her assistants, and a song recital by Lucy Gates, soprano, accompanied by Walter Golde.

Miss Gates sang "Les Trois Chansons" (Pierne), "Mandoline" (Faure), "Mignonette" (Wekerlin), "A des Oiseaux" (Hue), aria, "Una voce poco fa" (Rossini), and patriotic songs. Miss Gates was in excellent voice and captivated her hearers by her charm of manner and delightful vocal gifts.

The guests of honor were Governor and Mrs. Whitman, Julia Marlowe Sothorn, E. H. Sothorn, Rosa Raisa, Mrs. George Barton French, Emma C. Thursby, Annie Louise Cary Raymond, Mrs. Eugene H. Porter, Dr. and Mrs. Henry Marsh Warren, Helen Boswell, Florence Guernsey, Mrs. John Miller Horton, Mrs. Leonard L. Hill, Mrs. Alfred W. Cochran, Major Barney, Capt. A. Price Simmonds, Lieutenant Hannibal, Lieutenant Badgley, Sergt. Arthur Guy Empey, "The Blue Devils," Percy Hemus and his "Buddy Boys," the boys from the nearby camps, Capt. Helen Bastedo, Indian Joe, Don White Eagle, James A. Heron and the officers of the club.

Julia Marlowe aided the women of the committee by reciting a poem, "Verdun."

There was a service flag carrying 115 stars. The upper tier of boxes was converted into tents where the

Some of them, indeed, have had that "slight reddening of the face" so often that it has stuck, rendering them liable to unjust suspicions of a bibulous temperament which is not theirs at all. But the red-faced pianist is a rarity in my experience. The only one I recall is Frederic Lamond, who will melt down two or three collars in the course of a recital. And the funny thing about him is that it is mental repression and not physical exertion which heats him all up. I have seen the sweat simply pour off his forehead in the midst of some technically and musically simple slow movement in a Beethoven sonata. He, indeed, would give the Black River Falls critic a chance really to show what he could do.

WANTED: A new tenor aria (with orchestral accompaniment) by an American composer, to be sung for the first time at the Artists' Night of the Worcester, Mass., Festival, October, 1918. ARTHUR HACKETT, care of the MUSICAL COURIER.

This is not a joke, but the very solemn and earnest truth, as just related to me by Friend Hackett. I cannot think of any better introduction for a new aria than to have it sung by so fine a singer as he is for such an audience as the Worcester Festival brings together; so, Mr. Composer, if you have such an aria or want to write one, get in touch with Hackett.

One evening, quite a little while ago, the Bystander dropped in to see Raymond Hitchcock's nondescript funny show which he called "Hitchy-Koo." Hardly was I seated before Amelita Galli-Curci came in, attended by Manager Daniel McSweeney. They took seats in a box just as Hitchy was doing his stunt of chatting with those members of the audience whom he knew for the benefit of those whom he did not know. Hitchy has respect neither for the devil nor the deep sea in these little lectures.

"Why!" he cried, "look who's here! Little Galli the Kurch! And look what's with her! Tiny Dan, the Wop-Spanish-Irish manager! When he's out on the road with McCormack his name's McSweeney; but when he's out with Galli the Kurch, it's MacAroni!" Not bad for an impromptu, even if a trifle vigorous.

A quotation from Dr. Samuel Johnson shall supply the literary leaven for the rather informal column of this week. Said Boswell: "We respect a great player, as a man who can conceive lofty sentiments, and can express them gracefully." Replied Johnson, wittingly: "What, sir, a fellow who claps a hump on his back, and a lump on his leg, and cries, 'I am Richard the Third'? Nay, sir, a ballad-singer is a higher man, for he does two things; he repeats and he sings: there is both recitation and music in his performance: the player only recites."

BYRON HAGEL.

boys in uniforms were served at tables. The Ft. Slocom orchestra occupied one of the upper balconies.

The reception was held by the president and her guests of honor at the Astory Gallery.

There was a surprise feature of the day. A soldier about to go to France was the bridegroom and a guest



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MRS. WILLIAM ROGERS CHAPMAN,
President of the Rubinstein Club.

of the Rubinstein Club the bride, and the audience contributed \$150 as a wedding gift, the money being put into three \$50 bonds.

The Rubinstein Club was organized thirty-one years ago, and the memory of the oldest living member was unable to recall a scene similar to that of May 5.

Estelle M. Briner Re-engaged

Inadvertently, a statement appeared in a recent issue of the MUSICAL COURIER to the effect that Helen Bainbridge had been engaged as soloist in the Church of the Incarnation, Brooklyn, N. Y. This is an error, as Estelle M. Briner, who has held the position as soprano soloist at this church for the past two years, has been re-engaged for the third year.

I SEE THAT—

John McCormack is singing three Witmark songs, "There's a Long, Long, Trail," "The Littlest of All" and "In Flanders Fields."

Anna Fitzu sold \$49,000 worth of Liberty Bonds, one kiss bringing \$6,000.

Lieutenant John Philip Sousa, U. S. A., has been elected president for the third time of the Amateur Trap Shooters' Association.

Marjorie Church is a pianist who must be reckoned with. Willem Willeke, formerly cellist of the Kneisel Quartet, has been engaged as first cellist of the New York Symphony Orchestra.

Edwin Hughes will teach summer classes in New York City.

Daniel Maquarre is no longer connected with the Philadelphia Orchestra.

Sergeant David Hochstein has arrived safely in France. Anna Fitzu and Jascha Heifetz were soloists at the Liberty Bond drive at the Sixty-ninth Regiment Armory, New York, on April 30.

Richard Czerwonky has resigned as concertmaster of the Minneapolis Symphony Orchestra.

David Bispham will teach until August 1, then go abroad to sing for the soldiers.

Reinold Werrenrath has been engaged for leading roles at the Metropolitan Opera House next season.

A hearing of the bill for a National Conservatory will take place in Washington on June 3.

Mme. Soder-Hueck has three artist-pupils serving with the colors.

An ambulance has been named after the Flo-Flo girls. Geraldine Farrar will make her first appearance in Wichita, Kan., on May 31.

The mortgage for \$1,000,000 on the Metropolitan Opera House has been successfully paid off.

A second pupil of Francesco Daddi has been engaged for the Chicago Opera Association next season.

St. Louis has inaugurated a "Get-together Plan," controlling the musical affairs of the city.

J. W. Bixel has removed from Sioux Falls, Iowa, to Tacoma, Wash.

Mischa Leon, the operatic tenor, was one of the leading artists of the opera season at Monte Carlo.

Tommy Atkins demands Wagner and gets it.

David Bispham has been singing for the War Savings Stamp campaign.

John McCormack has offered his services to the Knights of Columbus to sing in the larger cities for the benefit of the War Camp Fund.

Irving Berlin, the well known composer of popular music, has enlisted in the United States Army.

Unknown persons made a bonfire last week of the German Library in Sioux City, Iowa.

Gaylord Yost, the American composer and violinist, using an American made violin, is to feature all American programs next season.

Gennaro Papi has been engaged as accompanist for the Grand Opera Quartet.

Marie Rappold is doing her bit as a farmeret in Sullivan County, N. Y.

Toscha Seidel will make his first orchestral appearance in America on November 1 and 2 with the Chicago Symphony Orchestra.

One hundred and forty-one members of the Chicago Musicians' Federation have been called to the colors.

Grace Kerns sailed for France on May 6, under the auspices of the Y. W. C. A.

Lydia Locke purchased \$50,000 worth of Liberty Bonds.

Rudolph G. Kopp, an orchestra leader of Los Angeles, and viola player in the symphony orchestra there, has been interned as an enemy alien.

Haensel & Jones artists have been engaged for the Cincinnati, Ann Arbor, Evanston, Newark, Richmond, Lindsborg, Kalamazoo, Mount Vernon and Enid festivals.

Max Rosen already has four dates booked with the New York Philharmonic Orchestra for next season.

Galli-Curci broke all previous records for attendance at her recent Wichita, Kan., appearance.

The French Chamber of Deputies recently voted to raise the appropriation for propaganda for French art in foreign countries from 18,000 francs to 30,000.

Nikolai Sokoloff, formerly conductor of the Philharmonic Orchestra of San Francisco, is to lead an orchestral concert of French music at Carnegie Hall on May 17.

Maj. Henry L. Higginson made a touching farewell address to audience and orchestra at the final concert of the Boston Symphony season last Saturday evening.

Charles A. Ellis, for thirty-three years manager of the Boston Symphony Orchestra, has withdrawn from that position, but will continue his own business of managing musical artists.

Arnold Volpe did some extremely clever conducting in accompanying Ossip Gabrilowitch in the piano numbers of the recent Gabrilowitch orchestral concerts.

The Cincinnati Festival started off with a sold-out house and will continue with them all the week.

Fernando Carpi, the Metropolitan tenor, will sing leading roles opposite Maria Barrientos with the Bracale Opera Company in Porto Rico and with Galli-Curci in the preliminary tour of the Chicago Opera Association next fall.

Caruso sang for more than thirty thousand persons in Washington square, New York, during the recent Liberty Loan campaign.

Henry Hadley's published opuses total more than eighty. The San Francisco Municipal Orchestra is likely to be temporarily disbanded.

The Buenos Aires opera season at the Teatro Colon promises to be more than usually interesting and successful.

"There's a Long, Long Trail," Zo Elliott's tremendously successful war song, won the Vernon poetry prize at Yale.

Richard Czerwonky, the Minneapolis Symphony Orchestra concertmaster, has resigned and will establish himself in New York.

Tito Schipa, the Italian tenor, will not be able to join the Chicago Opera Association next season.

The French Government is said to be planning to send a large military band to America next season.

S.

NEW YORK MOZART SOCIETY LIBERTY LOAN FESTIVAL

Ninth Annual Breakfast Boosts Patriotic Fund—1,500
in Attendance—Mrs. Whitman Guest of Honor—
Colonel Greenwood Speaks for Liberty Loan

The Ninth Annual White and Gold Breakfast of the New York Mozart Society became this year a patriotic event—a Liberty Loan festival. Fully fifteen hundred women, members and guests of the society, participated. The grand ballroom and adjoining rooms of Hotel Astor, New York City, presented a truly patriotic appear-



MRS. NOBLE MCCONNELL,
President of the New York Mozart Society.

ance on Saturday, May 4. The spirit of the times was reflected throughout the day in the decorations, in which the Red, White and Blue, our national flag, and the flags of the Allies, were conspicuous; in the costumes of the president and active committees; in the big Liberty Bell; in the Liberty Bond booths; the speeches; the general conversation, and in the gifts.

It was the aim of the president, Mrs. McConnell, to raise \$75,000 for the Liberty Loan Fund; more than \$100,000 in bonds and War Savings Stamps is the estimated amount reached.

This was one of the most impressive breakfasts ever given by the New York Mozart Society. At the reception preceding the breakfast, Mrs. McConnell, Mrs. Whitman, wife of Governor Whitman; Mrs. Clarence Burns, Mrs. John Francis Yawger, Belle de Rivera, Col. M. Greenwood, U. S. A.; Howard Chandler Christie, and Nancy Palmer, who posed for the familiar Liberty Bond poster made by this artist, assisted Mrs. McConnell in receiving. They stood under an arch of flags, a liberty shield and a large bell. In addition to these, Mrs. McConnell's guests for the breakfast were: Mrs. Simon



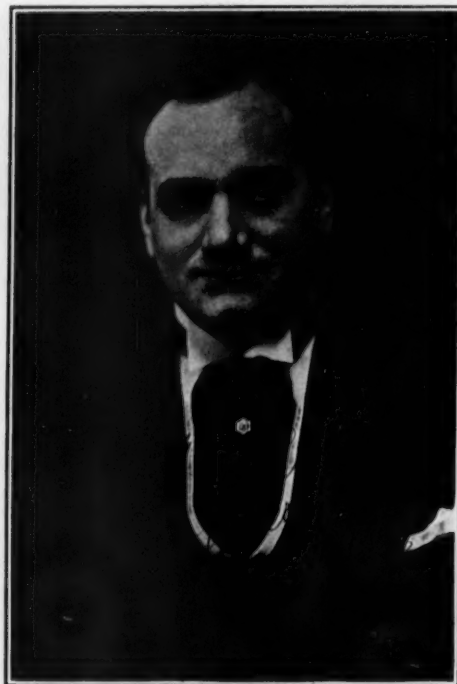
CARL HAHN,
Director of the New York Mozart Society Choral, whose new song, "Trees," poem by Joyce Kilmer, dedicated to Mrs. Noble McConnell and sung for the first time April 30, was enthusiastically received.

Baruch, Mrs. William R. Bishop, Lulu Breid, Mrs. Bernard B. Christ, Mrs. Charles J. Come, Mrs. Walter Seaman Comly, Mrs. George M. Clyde, Mrs. John Harden Dorn, Samuel G. Estabrook, Mrs. Eugene J. Grant, Mrs. Charles H. Griffin, Mrs. Walter H. Gahagan, Mrs. Lewis German, Mrs. Edward W. Hooke, Mrs. Morton J. Halstead, Carl Hahn, Mrs. R. E. Johnston, Florence Foster Jenkins, Dr. and Mrs. A. E. Kegwein, Mr. and Mrs. Leon-

ard Liebbling, A. L. Lawrason, Mrs. Harry Lilly, Mrs. James McCullagh, Mary Stokes MacNutt, Noble McConnell, Capt. Robert H. McConnell, Katherine A. Martin, Mrs. Ernest E. Malcolm, Mrs. Otto L. F. Molen, Alice Nielsen, Mrs. Carroll L. Nichols, Mrs. Stanley Lyman Otis, Edith R. Pearsons, Nancy Palmer, Mrs. Austin Norman Palmer, Mrs. Bedell Parker, Mme. Carlo Polifeme, Helen W. Ritchie, Mrs. William D. Sporborg, Mrs. Frederick H. Sherman, Mrs. James D. Shipman, Mrs. William R. Stewart, Mrs. Thomas Slack, Maude E. Southworth, Charles Gilbert Spross, Dr. Leroy Stoddard, Cora Welles Trow, Edyth Totten, Mrs. Ralph Trautman, John F. Tucker, Susan M. van Anden, Regina Vicarino, Henry P. Wall, Harriet B. Waters and Mrs. John Francis Yawger.

When all had gathered for the breakfast and had joined in the singing of the society's grace anthem, "The Lord Is My Shepherd," Rev. A. Edwin Kegwein pronounced the invocation. During the breakfast, music was furnished by Regina Vicarino, coloratura soprano, and Balilla Argentieri, flutist. Mme. Vicarino was in splendid voice and negotiated the floritura of the difficult "Pearl of Brazil" (David) with skillful fluency and with captivating tonal quality. She sang three other numbers with ingratiating quality of voice and completely captivated her listeners. These were: "Love's in My Heart" (Woodman), "By the Waters of Minnetonka" (Lieurance), "Chanson des Baisers" (Bemberg). Of course, she was called upon for an encore. Edward Locke read "An Ode to an Australian Battle Flag," written by himself. Other speakers of the afternoon were: John F. Tucker, Belle de Rivera, Mrs. John Francis Yawger and Mrs. Simon Baruch. Colonel Greenwood, U. S. A., sent by the Government at Washington, spoke instructively and convincingly for the Liberty Loan Fund.

It has been Mrs. McConnell's custom to present each year to her active workers in the society gifts in token of her appreciation of their interest and activities in the work.



ENRICO CARUSO,

Who sang for the second time before the members of the New York Mozart Society at its third concert this season and was given an ovation.

Liberty Bonds and War Savings Stamps to the amount of \$1,500 were presented this season in place of the jewelry and silver mementoes of previous years. To Mrs. Whitman she gave a \$100 Liberty Bond; to Mrs. Samuel Gardner Estabrook, chairman of the breakfast committee, three \$100 Liberty Bonds; to Mrs. E. Bassford Schmalholz and Mrs. Walter W. Griffith, each \$100 Liberty Bonds. There were other bonds of \$50 and War Savings Stamps of the value of \$25, \$20, \$15, \$10, \$5 among the other gifts. To Mrs. McConnell, from the committees and presented by Mrs. Estabrook, was given a handsome diamond studded octagon gold wrist watch. A form of entertainment during the serving of the menu was a unique electrical display, the lights being lowered while pictures of President Wilson, Governor Whitman, Mrs. Whitman and children, Mrs. McConnell and other prominent members of the Mozart Society were thrown on the screen.

Following the speeches, the younger members went to the adjacent rooms to participate in the dancing, to help sell the bonds and War Savings Stamps. An interesting and impromptu feature of the latter part of the program was the auctioning by Mrs. McConnell of three soldier boys (one an Ensign), for whom three \$1,000 Liberty Bonds were purchased.

Truly there has been no more actively interested and more generous body of women than these members of the New York Mozart Society, under the direction of their chairman-general, Mrs. Noble McConnell, have proved themselves to be since the outbreak of the war, in their earnest endeavors to live up to the noblest and best traditions of American womanhood; in putting their shoulders to the wheel wherever they can serve; in standing behind the Government in its Red Cross work and in their generous gifts.

Huey Pupil Plays in McKeesport

Recently, a most interesting program was given by Freda Tolin, pianist, at the Junior high school auditorium, McKeesport, Pa., for the benefit of the Y. M. C. A. Auxiliary No. 1. A talented pupil of George C. Huey, the excellent piano pedagogue of Pittsburgh, Miss Tolin, played in a manner which was a credit to her instructor.

CARUSO SINGS AGAIN FOR NEW YORK MOZART SOCIETY

Claire Lillian Peteler Also a Soloist—Governor and
Mrs. Whitman Guests of Mrs. McConnell—
Liberty Loan Speech

Again the grand ballroom of Hotel Astor, New York, was thronged for a private concert of the New York Mozart Society, Mrs. Noble McConnell, president, on Tuesday evening, April 30. It was also the second appearance of the famous Metropolitan Opera Company's tenor, Enrico Caruso, before this club, and Governor and Mrs. Whitman were present as honor guests. The other soloist of the evening was Claire Lillian Peteler, soprano. The remaining numbers of the program were furnished by the Mozart Society Choral and an orchestra under the direction of Carl Hahn.

Mr. Caruso was in unusually fine voice and spirits. He first was heard in the familiar aria, "Celeste Aida" (Verdi), and at the conclusion, returned to the stage for two encores. Upon Mr. Caruso's second appearance, the audience was treated to a fine selection of Italian and French songs, given with the great tenor's wonted spontaneity of delivery, warmth of emotion, and golden tones. His choice for the concluding number was a beautiful aria from Donizetti's "L'Elisir d'Amore," which again was followed with unabating applause.

Claire Lillian Peteler, the other soloist of the evening, is the beautiful young soprano, who last year made her debut at the Mozart Society concert on the same program with Mr. Caruso. She was heard in these numbers: "A Spirit Flower" (Campbell-Tipton), "The Question" (Tre-harne), sung to piano accompaniment and an aria "Lieti Signori" from Meyerbeer's "Huguenots." The lovely natural quality of Miss Peteler's voice was emphasized by this reviewer at her debut appearance last season; also her ease and poise in singing, and her excellent delivery. Miss Peteler's voice has grown in volume, in technical fluency, and has widened in scope of expression and emotional depth, since last season. Governor Whitman who was the guest of Mrs. McConnell, following Miss Peteler's singing, is said to have turned to his hostess remarking: "Miss Peteler has an exquisite voice. I detect a tear in it." That her listeners were thoroughly delighted, was amply demonstrated by her hearty reception and the instant demand for more numbers. Miss Peteler kindly returned to the platform and added encores.

The work of the choral under Carl Hahn's very efficient direction was exceedingly pleasing. Mr. Hahn has his singers well in hand, he has developed good balance of tone, marked tempo and nice shading. The chorus was heard in "A Song of Liberty" (Beach), "Boat Song" (Ware), "Trees," poem by Joyce Kilmer, written by Carl Hahn, and dedicated to Mrs. Noble McConnell, sung for the first time.

Interspersed throughout the program, were orchestral numbers concluding with the American fantasia by Victor Herbert. There were patriotic songs, "The Battle Hymn of the Republic," "The Star Spangled Banner," "Columbia,



CLAIRE LILLIAN PETELER,

Soprano, who made her debut with the New York Mozart Society last season and was splendidly received at her second appearance before the same organization on Tuesday evening, August 30.

the Gem of the Ocean" and "The Liberty Anthem," participated in by the audience, in enthusiastic manner.

This was the third private concert this season of the Society, called "Whitman Night," in honor of the guests, Governor and Mrs. Whitman.

The progress of the programmed numbers was stopped temporarily when Governor Whitman, in fitting manner was introduced to the audience by Mrs. McConnell, and spoke for a few minutes from her box in convincing manner in behalf of the Third Liberty Loan. It is scarcely necessary to mention that upon his appearance in Mrs. McConnell's box and at the conclusion of his talk, Governor Whitman was greeted with tremendous applause and after the speech was given three cheers. Very handsomely designed Tiffany programs were furnished by Mrs. McConnell for Governor and Mrs. Whitman. Mrs. McConnell's guests for the concert were Governor and Mrs. Whitman, Mr. and Mrs. Bedell Parker, Mr. and Mrs. John Francis Yawger, Mrs. Clarence Burns, Mr. McConnell, Captain Howard C. Crall and for the supper party in the Louis IX room, following the concert, the above mentioned, and Dr. and Mrs. A. Edwin Kegwin, Ruth Gormley, Hazel Rogers, Claire L. Peteler, Mr. and Mrs. R. E. Johnston and Lulu Breid.

NEW YORK PATRIOTIC CONCERTS

Great Sunday Evening Demonstrations at the Metropolitan and the Hippodrome—Geraldine Farrar Has John McCormack on Her Program and Raises \$16,000

Sunday evening, May 5, brought with it two great patriotic concerts in New York City, Geraldine Farrar's patriotic music festival at the Metropolitan Opera House and the rally of the Canadian Club of New York at the Hippodrome.

Programs were long—very long indeed—at both houses and to describe them in full would require pages. At Miss Farrar's Metropolitan affair, which sold out the great house, she herself, John McCormack and Lieutenant John Philip Sousa were the brightest stars of the musical part of the program. Sousa led a band of three hundred and fifty musicians of the navy from camps near New York and his new march, "Solid Men to the Front," won a great round of cheers and hand-clapping, as did the old favorites, "Hands Across the Sea," "The Stars and Stripes Forever" and the navy march, "Semper Fidelis," with its stirring part for the bugle corps. Miss Farrar gave the second act from "Mme. Butterfly" supported by the regular Metropolitan cast, including Rita Fornia and Thomas Chalmers, with Gennaro Papi conducting, and at the close of the program sang "The Star Spangled Banner" as the central figure of a great tableau, grouped by Richard Ordynski, which included the jacksies of Sousa's great band and 300 women of the Stage Women's War Relief, in whose aid the affair was given. Just before this tableau the audience was treated to another Sousa novelty, his march "The Volunteers," dedicated to E. N. Hurley of the Shipping Board, and in which the great song of shipbuilding, with the clang of hammers and the beat of the riveters is to be heard.

John McCormack was down for three numbers. He sang them—and then some more and then some more; and then he walked in and out innumerable times in response to the continued curtain calls.

There were lots of other fine things on the program—Thomas Chalmers, who got the audience to join him rousing in the refrain of the "Battle Hymn of the Republic"; Irene Franklin, who made one laugh to excess, with Burton Greene at the piano; the boys from the electrical school, in signal drill, with a droll parody on Frances White's "Mississippi"; others from Pelham in a drill; Leon Rothier, singing "La Marseillaise" stirringly; Grace LaRue, with Duane Bassett accompanying; Efrim Zimbalist and George M. Cohan, with the redoubtable "Ragtime" Riley of the navy, doing his "Over There." Altogether it was an evening which nobody present is likely soon to forget, and Miss Farrar is to be heartily congratulated on the magnificent program which she assembled. Net proceeds amounted to about \$16,000.

At the Hippodrome

While all this was going on at the Metropolitan, another great audience filled the Hippodrome to listen to the program offered there under the auspices of the Canadian Club of New York, the proceeds being devoted to the relief of women and children dependents of American, Canadian and British soldiers from New York and vicinity who are fighting with the Canadian forces. Here, too, one can only give a brief résumé of the program. Rocco Resta was there with his Fifteenth Coast Artillery Band, to which Percy Grainger belongs. There was much of Grainger's music, and he played the piano, with the band accompanying him. Then there was Frances Alda, who sang songs much to the taste of the audience, and Florence Macbeth, whose "Annie Laurie" brought down the house. Eva Gauthier sang an aria and charming French songs; Riccardo Martin sang arias from "La Bohème" and "Manon Lescaut"; Evelyn Starr proved afresh her mastery of the violin in several selections, and George Macfarlane sang. Others participating in the program were Julia Marlowe and her husband, E. H. Sothern; Julia Arthur and Henry E. Dixey, while several veterans, including "Over the Top" Empey—who also sold a program for \$1,000 in the intermission at the Metropolitan show—made stirring five minute addresses. Another magnificent evening was this, with substantial financial results to aid the fund for which the concert was given.

Alice Nielsen—Patriot

Alice Nielsen, the American prima donna, has just returned to New York from a concert tour in the West and South. On Saturday, April 27, she represented America at the Patriotic Music Festival at Charlotte, N. C., and scored one of the biggest successes of her career, not only artistically but personally. Her charm captivated the huge

audience that assembled in the large auditorium. France and England were represented by Muratore and Mme. Alda. Miss Nielsen sold autographed programs from \$5 to \$20 each at the three performances of the festival, making \$500 for the Red Cross.

While in Charlotte, the artists engaged for the festival visited the local camp and gave a program to the soldiers. Miss Nielsen sang a group of songs in the Knights of Columbus hut at the camp and completely captured her soldier audience. A motion picture was taken of the event, which is to be shown at the camps over the country.

An amusing story is being told about Alice Nielsen and Liberty Bonds. Miss Nielsen's secretary was passing through Times Square one evening during the past week when the sale of Liberty Bonds was at its height, when an enterprising bank clerk stopped and begged her to purchase a bond. The prima donna's secretary apologetically told him she had bought one and had not enough money for another. Her sister, who accompanied her, is somewhat of a humorist, and she said to the enterprising Liberty Bond salesman: "Don't you believe her; she has a check in her pocketbook for \$100 signed by Alice Nielsen. You just get it from her. A check signed by Alice Nielsen is good for a Liberty Bond, isn't it?" "You bet it is," answered the bank clerk, "and it looks like ready money to me." Such is fame!

Claire Gillespie Aids K. of C.

Claire M. Gillespie, lyric soprano, gave a recital in the music hall of the Academy of Music, Brooklyn, on Sunday evening, May 5, in aid of the Knights of Columbus War Activities Fund. The program included such well known and favorite songs as "My Laddie," Thayer; "Ber-



CLAIRE M. GILLESPIE,
Lyric soprano.

ceuse," Jocelyn-Godard; "Voice of Spring," Strauss; "Last Rose of Summer," Moore; "God Be With Our Boys Tonight," Sanderson, and Verdi's "Ah! fors è lui," from "La Traviata." For the concluding number three soldiers marched up to the platform, the one in the center carrying a large American flag, and with this background Miss Gillespie gave a stirring rendition of "The Star Spangled Banner." The soprano has a winning personality, and her sweet voice and clear enunciation were in evidence throughout the program. A friendly audience applauded each number, and she was the recipient of many beautiful flowers.

Preceding the musical program John D. Flynn, general secretary for the Knights of Columbus at Camp Upton, gave a short talk on Knights of Columbus Field Work. B. Bushonville, a private, was to have played several violin selections, but owing to quarantine was unable to do so. Edgar Bloch, baritone, contributed two groups of songs.

CONCERT ANNOUNCEMENTS

THE FIFTH CONCERT OF THE SOCIETY

OF

AMERICAN MUSIC OPTIMISTS

MANA ZUCCA, Founder and President

Will take place Sunday, May 26th, at 3 o'clock

Grand Ballroom, Hotel Marcelline, 103rd Street and Broadway
New York

The artists to appear are

The Sara Gurowitsch Trio

Roger Bromley, Baritone

Irene Williams, Soprano

and Dorothea Edwards, Contralto

Women's Press Club Concert

A representative gathering assembled in the Astor Gallery, Waldorf-Astoria, New York, April 27, to attend the musical entertainment of the Women's Press Club. Ida Powell Priest, president of the club, made an introductory address, announcing that the meeting was devoted to music, and that each month's entertainment is set apart for some particular object. "The Star Spangled Banner" was sung by the audience, Joseph Gahm at the piano, and Eduardina la Voie, cornetist, who is a sergeant-major. Women's League, S. D. Victor Biart gave a pianolog on the expressional and descriptive powers of music, illustrating it with piano numbers. He played "Finlandia" (Sibelius), a Debussy and a Chopin piece. The lecture was decidedly interesting. The song cycle, "The Morning of the Year" (Cadmar), was sung by a quartet consisting of Ruth Schneider, soprano; Elsie G. Heartcorn, contralto, John V. Murino, tenor, and Wesley A. Cole, baritone. The cycle was long, and out of place on the program. Clementine de Vere Sapio was to sing Italian and French songs, but a sprained ankle prevented her appearance. Miss Siegel, who sang in her place, rendered very effectively and with fine expression, two songs and an encore. She is a pupil of Mme. Sapio, and has a high, bird-like voice. Signor Sapio accompanied her at the piano. Joseph Gahm offered a group of his own compositions, comprising tempo di minuetto, and gavotte, "The Eventide," "The Elfentanz." These very characteristic compositions were performed brilliantly. "Nachtstueck" (Schumann) received a beautiful and poetic interpretation. Katherine Ward, of the New York Globe, recited effectively "Take Off Your Hat to Old Glory," the words and music by her. Mr. Gahm kindly volunteered to play the song, and Miss la Voie played a bugle call as an introduction. Miss Ward then recited "When My Warrior Comes Marching Home to Me" as an encore. Both recitations called forth enthusiastic applause. The Khaki and Blue Home Club sang patriotic songs at the conclusion of the program, conducted by Rev. Harry Marsh Warren, D. D., of All Strangers' parish, Mrs. Harry Marsh Warren at the piano.

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BOOKING MAN OPEN FOR ENGAGEMENT: Young, energetic and experienced booking man, well acquainted with conditions on the road, would like to go on booking tour for one or two artists. Reasonable salary. Address: "N. K. 36," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

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way and 56th street, may be sublet in the mornings from 9 to 12 a. m. or afternoons from 2 to 5 p. m. Very reasonable arrangement can be made. All conveniences, including telephone. Address "V. D.," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

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DISTINGUISHED lyric baritone who has just arrived and who has an exceptional reputation in Europe, will accept concert and festival work. In Europe has been called the second Batistini. For informa-

tion call Artists' Building, 1 West Sixty-seventh street, New York, Studio 413. Telephone number, 4204 Columbus.

FOR SALE—An Aeolian Hall date during May. Will make a sacrifice in order to get rid of part of the expense. Address "M. O.," care of MUSICAL COURIER 437 Fifth Avenue, New York.

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perhaps lyceum circuit; or would take a few advanced pupils. Address "P. A.," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

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EXPERIENCED French Accompanist and Coach, for four years assistant to Frank King Clark, thoroughly familiar with operatic and song repertoire in English, French and Italian, desires summer engagement with well known singing teacher, or with concert or operatic artist. Address Lina Coën, 120 West Sixty-fourth street, New York City.

MAJOR HIGGINSON BIDS TOUCHING FAREWELL TO BOSTON SYMPHONY

People's Choral Union Presents "Elijah"—Thibaud Soloist with Symphony—
Galli-Curci Pleases in Last Concert—Davison's Overture Played—Mrs.
McAllister's Pupils in Recital—Mildred Anderson Scores in Debut—
Evelyn Jeane Sings for Smileage Fund—Cara Sapin to Teach
in Louisville, Kentucky

Boston, Mass., May 6, 1918.

Major Henry L. Higginson, "founder and sustainer" of the Boston Symphony Orchestra, moved the large audience that attended the last concert of the season to profound sympathy and sincere appreciation when he gave out his farewell message Saturday evening, May 4, in Symphony Hall. The psychological setting for this event was exceedingly effective. In the first place, it had been announced in the press that the much maligned supporter of the orchestra was to speak at the final concert. Of the three numbers that comprised the program, the symphony was Beethoven's "Eroica," Major Higginson's favorite, and played at his request; then came an exquisite Bach suite for strings in rondo form—and no composition could better have revealed the far famed virtuosity of the orchestra's justly celebrated string choir. When the orchestra had finished its brilliant performance of the third piece, Berlioz's colorful and dramatic overture to the opera, "Benvenuto Cellini," Major Higginson, seeming much older, rose from his seat and walked slowly down the center aisle while the orchestra played a fanfare and the whole audience stood and applauded. He mounted the platform and stood there silently until the thunderous applause subsided, his whole frame expressing the pathos of one who has suffered an irreplaceable loss. Then he spoke, slowly and distinctly, but with obvious effort:

Major Higginson's Speech

My friends, may I say a few words to you?
The Boston Symphony Orchestra was set up from the conviction in my youth that our country should have great and permanent orchestras. In Europe I had seen the pleasure and comfort of such orchestras, and it seemed my duty and was my aim to give our country the best music possible.

To achieve this object it was necessary to give the conductor the sole artistic responsibility as an essential to success, and then to require of him and of his men a high and ever higher standard. To win that standard nothing has been spared and the aim never forgotten, and in this season our orchestra has reached high water mark.

The concerts were offered to the whole public, but my chief wish and hope was to meet the need and satisfy the longings for the beautiful art of the many people leading quiet or busy lives and having little enjoyment; and furthermore to help in the education of the students of music.

To me the concerts have been a great joy, not only because of the lovely music, but chiefly because of the refreshment and enjoyment of the multitude of people unknown to me who, leading gay lives, have needed this sunshine; and this year it is they who have written to me a mass of warm letters full of gratitude for the past and of urgent requests for the future. To these unknown friends and to all of our audiences far and wide I offer my heartiest thanks.

Thus the faith and the vision of my youth have been justified. I had hoped to have carried on the concerts during my lifetime, but this war has brought us many troubles and among them the problems of the orchestra during the season, which have exhausted my strength and nerves. Therefore, my part in our orchestra ceases tonight, except for the popular concerts of this year.

The conductors, the members of our orchestra and the office management have done their work excellently from first to last and have deserved the warmest thanks and praise.

Major Higginson stopped. He faced the audience for a moment in silence, and suddenly swung on his heel and mounted the conductor's stand, facing the orchestra. Then he continued:

Gentlemen of the Boston Symphony Orchestra: I am glad to see you again. For many years we—you and I—have been good com-

rades—an honor and a great pleasure for me. In these years we have worked hand and glove together and have kept true to our rule, laid down at the outset, of intelligent study under one conductor at a time—and we have reaped the reward of success sure to follow.

We have played in many cities of the United States and have won great applause; and, better still, have deserved it. Each year has marked an advance in the quality of our music, and this year has seen our high point.

I like to think myself a member of our orchestra and have done my best to help you, and on your side you have served with an intelligence and devotion not to be forgotten by the audiences or by me. I congratulate you and thank you for our success fairly won. My time for work is over. It is past, and now a number of excellent men and women have taken my place. Of you I ask for them the same intelligence and devotion as in years gone by. My best wishes go out to you all; every one of you.

As Major Higginson concluded his farewell to his players a roar of applause went up, and the musicians led in it. The Mayor faced the audience again and continued:

Our orchestra has always been heartily supported by you and by the public throughout the country, else it could not have lived. It must live in all its strength and beauty, and now it will be carried on by some friends who have taken it up, and for them I ask the same support which you have given me through all these years. Thank you, ladies and gentlemen, for your kindness.

The Mayor of Boston Replies

The audience had stood throughout the farewell. It applauded and applauded again, and only stopped when Mayor Andrew J. Peters mounted the platform and grasped Major Higginson by the hand.

The mayor spoke feelingly of all the orchestra has meant to the country and of the wonderful results Major Higginson has obtained. He said in part:

There should be said to Major Higginson some things from the people he has served for forty years. As Mayor of Boston and as one who has enjoyed the artistic performances of this great musical body, I shall try to say them now.

Major Higginson said on the occasion of his eightieth birthday that he had made this orchestra for the people, and the Boston Symphony Orchestra represents one of the contributions of his citizenship.

Sir, you have rendered much to your country in many ways, and tonight I have the privilege of thanking you in behalf of the people of this city and of hundreds of thousands in other parts of the country who have shared in the benefits and pleasures of this orchestra.

We want, sir, to deeply and humbly thank you for years of unselfish and untiring devotion.

The two men shook hands again amid a thunder of applause. Then Major Higginson spoke again:

Mr. Mayor, ladies and gentlemen and members of the orchestra, I thank you all, and you don't know how sorry I am to say goodbye.

A pathetic figure, indeed, he turned abruptly and left the platform. It was clear that the audience followed him with a great wave of sympathy.

People's Choral Union Presents "Elijah"

The People's Choral Union, Frederick W. Wodell, conductor, gave its second and last public concert of the season Sunday evening, April 28, in Symphony Hall. The chosen oratorio was Mendelssohn's "Elijah," and the soloists were Laura Littlefield, soprano; Mabel N. Foote, contralto; Frederick Gunster, tenor, and Hartridge Whipp, baritone. Herman A. Shedd, organist; Mildred Vinton, pianist, and members of the Boston Symphony Orchestra provided the accompanying music. The patriotic features of the concert were the display on the platform of the names of members of the chorus who are now in military service, and the singing of "The Star Spangled Banner."

Choral standards were scrupulously maintained in the spirited performance of this work, which was presented to a capacity audience. The chorus was enthusiastic and well trained, and the Union was indeed fortunate in its solo singers. Mrs. Littlefield's voice and skill, particularly in the dramatic "Hear Ye, Israel," won her much applause. Mrs. Foote's vocal equipment was adequate for the familiar "Woe, Woe unto Them" and "Oh, Rest in the Lord." Mr. Gunster, who has had a very broad experience in oratorio singing, gave a sincere and tonally effective interpretation of his part, and his "If with All Your Hearts" was enthusiastically received. Mr. Whipp proved a solid and sustaining baritone, his musical intelligence being especially noteworthy in the popular "Lord, God of Abraham" and "It Is Enough." Principals and conductor were recalled by the pleased audience.

Thibaud Scores as Soloist with Orchestra

Jacques Thibaud, the brilliant French violinist, scored a splendid success as soloist with the Boston Symphony Orchestra on the occasion of the last Cambridge concert of the season, Thursday evening, April 25, at Sanders Theatre, Harvard University. Mr. Thibaud chose Saint-Saens' familiar and songful concerto in B minor, and the fascinating character of his musicianship was never more clearly demonstrated. His luscious and sympathetic tone, faultless intonation and mature technique in such respects as harmonics, double stopping, etc., were all manifest in his treatment of this popular concerto. Sarasate, for whom the concerto is said to have been written, could not have played it with more authority, or with a more temperamental emotional appreciation of the music. It was a graceful, though virile, Siciliano, and Mr. Thibaud was applauded with great enthusiasm and recalled many times.

The balance of the program comprised Dvorak's melodious "New World Symphony," which Mr. Schmidt conducted with genuine interpretative skill, and the popular prelude to Wagner's "Meistersinger."

Galli-Curci Pleases in Last Concert

Amelita Galli-Curci, the famous coloratura soprano, made her twelfth Boston appearance this season, Sunday

afternoon, April 28, in Symphony Hall. Because of the added accommodation provided by the staging erected for the choral concert that was scheduled for the evening, Symphony Hall held what was probably the largest crowd in its history, every seat in the auditorium and every bit of standing room being utilized. The soprano was assisted by Manuel Berenguer, flutist, and Homer Samuels, pianist.

Davison's "Tragic Overture" Played by Orchestra

Three orchestral numbers comprised the program for the twenty-third pair of concerts by the Boston Symphony Orchestra, Friday afternoon and Saturday evening, April 26 and 27. One was the first performance of a new American composition, and the others works seldom heard at these concerts. The new piece was a "Tragic" overture, written by Professor Archibald T. Davison, of the department of music at Harvard University, where he is also organist and choirmaster, and at present singing director at Camp Devens. Hawthorne's story of Rappacini and his daughter, whose life is sacrificed to the caprice of a fanatical father, suggested the moods of the composition. The piece does not intend, however, to follow the details of the story, nor does it attempt to draw musical pictures of the various characters. In the words of the composer, "It portrays simply the mood or impression created by the narrative." Dr. Davison has constructed the overture about three themes, the second of which is very beautiful and furnishes most of the development material. These themes are developed with marked contrapuntal and orchestrating skill and with ingenious arrangement of thematic material. The audience applauded it vigorously. Wolf's tuneful, imaginative and colorful "Italian Serenade," played for the first time in ten years, and Berlioz's masterpiece, the fanciful and exceedingly romantic "Fantastic" symphony, were the other numbers on the program.

Mrs. Hall McAllister's Pupils Please

The advanced pupils from the studio of Mrs. Hall McAllister gave much pleasure to a large audience in a musicale, Wednesday afternoon, May 1, at the Copley Plaza. Evelyn Jeane, soprano; Louise McAllister Ford, soprano; Helen Watson, mezzo-soprano, and Germaine Cossini and Helen MacDonald, contraltos, were the artist-pupils that were heard on this occasion. They were assisted by Louise McAllister.

Mildred Anderson Wins Approval in Debut

Mildred Anderson, pianist, of the class of 1918 of the New England Conservatory of Music, gave her first recital on Friday evening, May 3, in the recital hall of the Conservatory. Miss Anderson was heard in Schumann's exquisitely melodious sonata in G minor, Chopin's waltz in A flat major, impromptu in F sharp major, and scherzo in C sharp minor, together with pieces from Paderewski, Sibelius, Raff, Rubinstein and Liszt. Miss Anderson, whose father is superintendent of the Everett Piano Company, made a very favorable impression on the friendly audience which filled the hall. Her facile technique, particularly noticeable in the first and last movements of the sonata and in the Chopin scherzo, and her emotional grasp of much of the significance of the music, combined to make this occasion a very auspicious beginning and good omen for future accomplishments.

Evelyn Jeane Sings for Smileage Fund

Evelyn Jeane, the popular soprano, who is completing her busiest season, sang at the Smileage Fund concert Thursday evening, May 2, in the assembly room of the Hotel Brunswick. She was assisted by Theodore Cella, harpist, and Arthur Fiedler, accompanist, both of the Symphony Orchestra. Miss Jeane won enthusiastic applause from the large audience by her pleasurable rendition of the following pieces: Waltz song from "Romeo and Juliet";

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Del Riego's "Happy Song"; Campbell-Tipton's "Crying of Water"; Bright's "Seal Song," and Buzzi-Pecchia's "Under the Greenwood Tree."

On Wednesday evening, April 24, Miss Jeane assisted the combined Malden Musical and Schubert Clubs, of Malden, in their last concert of the season. The reviewer of Malden's daily paper commented on her work as follows:

The second number, "Gallia" by Gounod, by chorus and orchestra, was well rendered. Evelyn Jeane took the solo and obligato in this number. The climax of the rendition taxed the capacity of her voice, and she was compelled to sing above the double forte efforts of the chorus, orchestra and organ. She received a great ovation. Her voice has a wide scope and possesses a certain amount of both dramatic and lyric quality. Her voice was noticeably adapted to the work in the "Stabat Mater."

Cara Sapin Engaged by Louisville Conservatory

Cara Sapin, the admirable contralto and vocal coach, formerly of the Boston Opera Company, has just been engaged to teach voice production and to coach advanced students, from June 18 to August 31, at the Louisville Conservatory of Music. Mme. Sapin began her musical career at the age of nine, when she made her debut as a concert pianist. Later, however, it developed that she had an excellent contralto voice with a remarkable range. Mme. Sapin has utilized this voice to good advantage, and for several years has heard in important roles in connection with the Boston Opera Company's performances.

Lately, she has given most of her time to teaching in Boston and in Manchester, N. H., where she has been conducting a large class on Wednesdays. Mme. Sapin hopes to have a successful summer in Louisville and will return to Boston in the fall.

COLES.

Belgian Relief Fund Recital

A recital under the patronage of the Belgian Consul, Pierre Maili, at the A. A. Anderson studio, 80 West Fortieth street, New York, took place May 2, when Carlo Liten, the Belgian tragedian, was assisted at the organ by Edward S. Barnes, and by Leonora Sparkes, soprano of the Metropolitan Opera Company. The artists, under the management of Daniel Mayer, held the attention of a refined audience, which made up in appreciation what it lacked in numbers. Mons. Liten has a mobile face, a voice of combined power and delicacy, full of the Gallic nuance and giving a variety of detail of an unusual sort. He gave "La Nuit de Decembre" (de Musset), some short sketches by Paul Verlaine, Maeterlinck, Cammaerts and Verhaeren, with the dramatic intensity associated with the French actor, justifying his high position on the Franco-Belgian stage. Strong applause testified to the understanding of the audience, for the actor recited everything in French. A unique number was "Un voix dans le Desert" (Elgar-Cammaerts), in which Lenora Sparkes,

singing beautifully, collaborated with Mons. Liten, who recited. Miss Sparkes gratified her admirers by her singing of Goring-Thomas's "Le Baiser" and the aria from Debussy's "L'Enfant Prodigue." Beauty of voice, diction, and the superb quality of her high tones drew forth warm admiration, which was well deserved. "Le Carillon" and "Le Drapeau Belge," the former with organ accompaniment by Mr. Barnes (who also played short solos), concluded the program. John Cushing was at the piano.

Witmark Songs Sung by John McCormack

Four of the favorite songs included in John McCormack's repertoire at the present time are publications of M. Witmark & Sons. Two of them are new this season, one is an international favorite, and the other an old song that is inseparably associated with Mr. McCormack's name. Of course, this is "Mother Machree," whose freshness is unaffected by time and which takes its place when Mr. McCormack sings it, as he so often does, as a classic gem. "There's a Long, Long Trail" has become equally popular with McCormack audiences, and when he sang it last week, before more than six thousand people at the New York Hippodrome, the stillness that reigned during the remarkable war hymn—for that is the way it has come to be



JOHN MCCORMACK.

Elizabeth Wood's Singing Charms

An audience that overflowed into the corridors crowded the auditorium of the Harlem School, New York, to hear Elizabeth Wood, the popular contralto, sing patriotic songs for the Liberty Loan rally. Miss Wood's rich, vibrant voice and her wholehearted Americanism stirred the vast audience mightily. "The Battle Hymn of the Republic" was sung in splendid style and made a profound impression. In asking the audience to join in the chorus, Miss Wood said: "I am singing this with my whole heart. I want you to sing it that way."

regarded—was indeed mute and eloquent testimony to his powers to capture, hold and entrance his hearers. At this concert pledges exceeding \$12,000 were taken for the Red Cross by volunteer workers.

The other two numbers are of a different calibre, but typical of the substantial worth of the publications of M. Witmark & Sons in their standard catalogue. Both are by Frank E. Tours, and in that composer's happiest vein. One is a delightful setting of Arthur Guiterman's poem, "The Littlest of All," very charming, very dainty, and wholly effective. The other is a dignified and colorful composition, in which Mr. Tours has enshrined musically that beautiful poem by Lieut.-Col. John McCrea, "In Flanders Fields."

Ira Jacobs Conductor of W. C. O.

Ira R. Jacobs made his debut as conductor of the Workmen's Circle Orchestra before an audience of over 5,000, at the Star Casino. Numbers on the program included Mozart's "Titus" overture, Schubert's "Unfinished" symphony, ballet music from "Feramors," Rubinstein, Halvorsen's march, "The Triumphant Entry of the Bojars," and "Lustspiel" overture by Kela-Bella.



WILLIAM B. KAHN and
Miss FRIEDA
HEMPEL

HEMPEL AND KAHN PROCURE LICENSE.

Frieda Hempel, soprano of the Metropolitan Opera Company, and William B. Kahn, 158 E. Seventy-fourth street, New York, obtained a license to wed last Saturday noon, just before the close of the marriage license bureau. Miss Hempel, who has just returned from a 20,000 mile coast to coast concert tour, left Monday morning for Macon, Ga., where she will give a recital on May 8. The wedding will take place shortly after she returns. The engagement was announced in Los Angeles on March 7. Miss Hempel will spend her honeymoon at the Larches, the Lake Placid Club, in the Adirondacks. Next season will be her seventh at the Metropolitan.

CHICAGO MUSICIANS' FEDERATION HONORS MUSICIANS IN THE WAR

**Hageman and Papi to Conduct at Ravinia—Apollo Club in Exchange Concert—
Edison Orchestra Closes Season—Organists' Patriotic Rally Day—Mr. and
Mrs. Thomas J. Kelly and M. H. Hanson Visitors
—News from the Studios**

Chicago, Ill., May 4, 1918.

One hundred and forty-one members of the Chicago Musicians' Federation have enlisted or have been called to the colors, and the Chicago Federation of Musicians flies a service flag bearing that many stars at its headquarters at 175 Washington street. More and more of its members are now going, or expecting to go to the front, for whom other stars will be added shortly. The following are the musicians represented in the present service flag of the federation:

John J. Anderson, Fred Alvarez, John Andino, William Ahern, Albert Bobene, Harry Buntley, Ralph S. Bucklin, George Bernhardt, Anthony Birlawski, Carl F. Beyer, Maurice F. Benter, Ed Cech, Clarence W. Chittenden, Salvatore Caporali, Ernest Chlum, Jerry Chlum, Herbert Carlin, E. W. Coulson, Victor Cohn, Carl C. A. Christenson, Joseph E. Chapek, Joseph Dell Orefice, Adam Dick, Lewis J. Fuiks, Warren C. Faxon, Edward J. Freund, Clarence Foster, Arthur Frasiak, William Fuhrberg, Roy Fiske, James A. Friberg, Herman J. Felber, Joel H. Graham, Joseph J. Grill, Mike Guerrero, John J. Gallivan, Anton A. Gaden, Herman Greenberg, Walter Guetter, Robert H. Howie, Henry Harrichson, John Hodge, Charles G. Haight, G. C. Harvey, Francis J. Heraty, Daniel J. Hennessy, B. F. Holun, Joseph Hapner, Arthur Hedmark, Henry E. Hankins, Joseph P. Herza, Wendell Hoss, William Hankel, Charles Janicek, Walter Jackel, George W. Jernber, John Jardine, Alex W. Jensen, William F. Kaiser, E. M. Kennedy, Jack C. Kern, Joseph H. Kitchin, Emil Kantor, Joseph F. Kalabza, James Otto Kozak, Albert F. Kric, Joseph A. Kulcar, Roy A. Knaus, Arthur S. Kahn, Gust Kissell, Henry Lotz, Bethold Leschmann, Edward Mellon, A. J. Mueller, Hanley Murray, P. Margadonna, Rudolph Markman, Edward Masacek, Louis Mayer, Arthur E. Meyers, U. H. Major, S. Hoyt Mosher, Joseph J. Michalec, S. T. McGovern, Arthur McEvers, J. L. McClure, Al C. Nelson, Charles M. Nory, Jr., Harry E. Nelson, Vladimir Nikiforoff, Gustav F. Napp, Kenneth Noyes, Chris Odell, George Ostenson, James Pitlik, Jaroslav Pech, Anacleto Palma, Harry Rosenberg, James Rachkin, John Ruef, Alfred Russet, Arthur Herbert Rackett, James W. Sylvester, W. R. Schiemann, John Svoboda, N. G. Schaefer, Paul Smith, George Seneuc, Joseph Sney, Jr., Charles Sholes, Bruno Struck, Fred Scheld, Al C. Scott, Albert G. Stern, Theo Stasz, George Sutton, Gerhard P. Schumacher, Charles Stone, Jr., Joseph Tuma, John Torsip, Thomas W. Trout, Eugene Thomas, Billie Taylor, Bruno A. Ulich, Emil Vassas, Ignac Vohel, Alberto H. Vito, Ernest Vozella, Albel Wehenn, William E. Walsh, John P. Weiss, Ed J.

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Ragna Linne Students Win Contest

At the annual contest held by the Chicago Artists' Association for the junior department were four students from the class of that well known vocal instructor, Mme. Ragna Linne. The following are the pupils who won, and will sing on the big May program of the association: Ethel Miller, Eleanor Eastlake, Gladys Slayter and Kathryn Keirnan. These pupils are four more added to the lengthy list from this excellent teacher who are doing well in the professional field.

The Knupfer Studios

Pupils of Anita Alvarez-Knupfer, studying at the North Side Branch of the Knupfer studios, were presented in recital Thursday afternoon. Those appearing were Fannie Berlitzheimer, Beatrice Nicolai, Marion Steffens, Pauline Levy, Erna Popper, Erica Wiener, Louise Hempken, Earl Rusnak, Lisinka Kuehl, Harry Lackritz, Elisabeth Sander, Myrtle Schwager and Georgie Krakauer. Grace Murray Allen, pupil of the Knupfer studios, was soprano soloist and chorus leader at the patriotic historic pageant, "Illinois in Song and Story," given April 26 for the benefit of St. Lucy's Church. Edwyl Redding, artist-pupil of Walter Knupfer, presented a program at the Del Padro Hotel on Thursday evening, April 25. The event was a patriotic meeting for the sale of Liberty Bonds.

Artist-Pupil of Clare Osborn Reed Heard

Ann Dvorsky, pianist and an artist-pupil of Clare Osborn Reed, of the Columbia School of Music, recently offered a recital at the Carthage College School of Music, Carthage, Ill. On this occasion she played the Bach-Busoni chaconne, the Wagner-Brassin "Magic Fire Scene," "La Nuit" (Glazounoff), serenade (Strauss-Beach), "Mignon's Song" (Liszt), "A la Grotte" (Schuett), and the Schumann "Etudes Symphoniques," op. 13. Miss Dvorsky received her degree of bachelor of music in the post-graduating class last June, and was immediately appointed director of music at Carthage College. She made her public appearance in Chicago in the Rubinstein D minor concerto series given by the Columbia school last year.

Chicago Musical College Notes

Esther Sopkin, pupil of Alexander Raab, has been engaged by the Redpath Chautauqua Bureau as solo pianist for an eighteen weeks' tour.

There will be no concert given by the Chicago Musical College on Saturday morning, May 11, as the hall will be in use for the examinations. The performance will be resumed the following Saturday morning, May 18, with a program given by the school of opera, under the direction of Edoardo Sacerdote.

Ruth Kuerth, pupil of the vocal department, is appearing in Cohan's Grand Opera House as one of the principals in Leo Dietrichstein's production of "The King."

Lillian Dyer, pupil of the vocal department, has been engaged as soloist in Unity Church.

Lucille Hummel, pupil of the vocal department, has been engaged for leading parts with the Boston English Opera Company.

The college has added to its teaching staff for next sea-

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son Albert Borroff, the well known Chicago bass and teacher. Mr. Borroff will join the faculty in September.

The program given by the Chicago Musical College Saturday morning was presented by students of the piano, vocal and violin departments. Norma Lehnhardt, Katherine Hall, Mona Redman and Helen Prindville, pianists; Parrom England, Mary Laughlin and Eloise Fogle, vocalists; and Laura Sexton, Ralph Michaelis and Harold Ayres, violinists, were the students participating.

Devries' Students Sing at Opera Evening

The last opera evening in the series given by Henriette Weber in Fullerton Hall, Art Institute, on Sunday evening, was devoted to Lecocq's "La Fille de Mme. Angot," and drew an exceptionally large and enthusiastic audience. Litta Mabie, soprano, and Ruth Lobdell, contralto, both students from the well known studios of Mr. and Mrs. Herman Devries; Arthur Kraft, tenor, pupil of Arthur Burton, and Herbert Gould, a local bass, assisted. Each soloist was heartily applauded, but Arthur Kraft, in khaki, easily proved the favorite of the evening.

John B. Miller in Recital

John B. Miller, one of Chicago's best known tenors, was heard in his postponed recital last Sunday afternoon at the Playhouse.

Hageman and Papi Again for Ravinia

Richard Hageman and Gennaro Papi, the widely known conductors of the Metropolitan Opera Company, made such remarkable impressions last season at Ravinia Park that the management has re-engaged them again for this summer's season at this beautiful music resort. Both conductors Papi and Hageman won such great success, and under their leadership such splendid performances were consummated, that many requested that these two conductors be engaged for this season. No better choice could have been found.

Mr. and Mrs. Thomas J. Kelly Stop in Chicago

On their way from Cincinnati to Omaha, Mr. and Mrs. Thomas James Kelly, well known musicians, stopped in Chicago this week, and favored this office with a call. Mr. Kelly is one of the heads of the vocal department at the Cincinnati Conservatory of Music, where he is exceptionally busy. Mrs. Kelly is a charming soprano, who participates with her tenor husband in exceedingly artistic duet programs. Both looked the picture of health and are enjoying their residence in Cincinnati.

Apollo Club in Exchange Concert at University

On Tuesday evening, April 30, the Apollo Musical Club sang at Leon Mandel Assembly Hall, under the auspices of the University of Chicago. The Northwestern A Cappella Choir gave its usual exchange concert with the University Club at Mandel Hall on Tuesday evening, April 23. The University choirs have been giving all net returns to the American Red Cross and the University Settlement. Besides having men at the war front, they help the morale at home with good choral standards.

Post-Graduate Recitals at Chicago Piano College

The Chicago Piano College, of which Eleanor F. Godfrey is one of the directors, announces a series of post-graduate recitals during May. On Thursday evening, May 9, Lavinia M. Kent and Nellie D. Fisk will give the first of these at the Kranich & Bach Recital Hall. Each will give individual programs. On May 16, Christine Miller and Evelyn Graham will be heard in interesting programs, and Ada Marie McCarty and Rella Rusnak will bring the series to a close on May 28. This will be Miss Rusnak's annual recital. She is a gifted student from the class of Miss Godfrey.

American Conservatory Recitals

Friday evening, May 3, advanced pupils of Gladys Bowyer, Louise Winter and Walter Aschenbrenner appeared in recital at Kimball Hall.

The children's classes in Dalcroze eurhythmics gave a public demonstration Saturday afternoon, May 4, at Kimball Hall, under the direction of Lucy D. Hall. They were followed by demonstrations of esthetic dancing, performed by pupils of Lulu K. Willhour. The recital opened with musical numbers performed by advanced pupils of John T. Read, Edna Cookingham and Walter Aschenbrenner.

Edison Orchestra Closes Season

With a program made up entirely of request numbers the Edison Symphony Orchestra, Morgan Eastman, conductor, closed its season of monthly concerts at Orchestra Hall, Thursday evening. The hall was crowded with enthusiastic listeners, as has been the general rule at these concerts, and their applause evidenced their enjoyment of the program. The orchestra had the assistance of the American Concert Quartet, a local organization.

Organists' Patriotic Rally Day

The Illinois Council of the National Association of Organists held a patriotic rally day Thursday, May 2, at Kimball Hall, the chief events being organ recitals by John Winter Thompson, of Galesburg, and Charles M. Courboin, famous Belgian organist, the proceeds of which went for a fund for the purchase of music for the military.

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bands. Mr. Thompson, who is director of music at Knox College, of Galesburg, Ill., furnished the afternoon program, which proved both interesting and artistically done. In the evening Mr. Courboin, who is organist of the First Baptist Church of Syracuse, N. Y., and also municipal organist at Springfield, Mass., where he gives regular recitals on the city organ, offered the program. His numbers were well selected and disclosed his ability. He won well deserved applause.

M. Jennette Loudon's New Song

A new and especially well written song from the prolific pen of that gifted woman, M. Jennette Loudon, is called "A Memory," text by Ella Peattie. There is much of beauty and charm in this new selection, which reflects the thorough musicianship of the writer. It was sung for the first time last Sunday afternoon by Dr. Frederick Clark, and won the hearty approval of a musical and discriminating audience, who insisted upon its repetition. "A Memory" should prove a popular program number.

Recital at Durno Piano Studios

Several talented pupils of Cecile Bellaire, assistant to Jeannette Durno, head of the Durno Piano Studios, were presented in recital last Sunday afternoon. Those who participated were Margaret Prest, Mary Harroun, Barbara Thorp, Blanche Vastine, Jane Thorp and Jennie Warner.

M. H. Hanson in Chicago

One of the out of town visitors here this week was M. H. Hanson, the well known New York manager, who spent Saturday in Chicago, on his way to Indianapolis and Cincinnati. In the former city his noted artist, Riccardo Stracciari, gives a concert on Sunday afternoon, and next week appears at the Cincinnati Festival.

Chicago Musicians' Federation Band

For the Liberty Loan, the Chicago Federation of Musicians' Band made a tour of the loop Saturday, and as the writers are "ticking off" this last page of copy it is passing the MUSICAL COURIER windows, playing one of Sousa's popular marches.

Bush Conservatory Items

Wednesday afternoon, April 24, students of the Bush Conservatory gave a concert for the jacksies at the Great Lakes Naval Training Station. The Glee Club sang a group of patriotic songs.

Friday evening, April 26, Mae Julia Riley, director of the expression department, presented Sallie Webb in a studio recital of dramatic readings.

Saturday evening, April 27, the following students of Bush Conservatory gave a program for the Royal Arcanum: Mary Giltner Robinson, contralto, and Gladys Swarthout, soprano (pupils of Charles W. Clark); Sallie Webb and Grace Bischoff, readers (pupils of Mae Julia Riley, of the expression department).

Gladys Swarthout, soprano, pupil of Charles W. Clark, has been engaged as soloist for the Fifteenth Church of Christ, Scientist, Central and Fullerton streets, Austin.

Anna E. George, who is a pupil of Edgar A. Brazelton in composition, was engaged to give a program of her own compositions on April 19 for the State Federation of Music Clubs at Jackson, Miss. On April 22, Miss George appeared before the Morning Music Club, of Hattiesburg, Miss., also giving a program of compositions from her own pen. Arrangements are now being made for Miss George's appearance in Memphis.

Chicago Musical College Notes

May York, student of Rose Lutiger Gannon, sang at Lincoln Center, April 23. Mrs. Gannon has been greatly in demand on the concert stage. She sang at recitals at Lebanon, Ohio, April 16, and Ashland, Ky., April 17; La Grange, April 19, and on April 24 at a concert given for the War Recreation Fund in St. Sylvester's Church, Chicago. She was one of the artists at a patriotic concert given at the Beaubien School under the auspices of the Council of National Defense, April 26.

Herbert Johnson, pupil of Alexander Raab, appeared this week at a chamber music concert at Milwaukee. He played the piano part of Arensky's D minor trio and that of the trio in the same key by Mendelssohn.

Critical opinion was unanimous in favor of the work that was done by the pupils of Andreas Pavley in the performance of dance divertissements given at the Blackstone Theatre, April 21.

Recitals in the recital hall of the Chicago Musical College have been as follows: Concert by students of Charles G. Wedertz, April 15; program by students of Miss Woodstock, April 12, 18 and 19. A studio recital will be given by pupils of Miss Campbell and Miss Enander.

JEANNETTE COX.

Civic Pride in Bethlehem Festival

At least as wide a geographical range as last year (when a dozen states were represented) is forecasted for the 1918 Bethlehem Bach Festival, to be held at Lehigh University on Friday and Saturday, May 24 and 25. A. C. Huff, chairman of the ticket committee of the Bach Choir, reports an excellent sale thus far, although there is bound to be the usual deficit to be made up by music lovers, headed by Charles M. Schwab.

Visitors to Bethlehem for the festival will find an evidence of the business and civic change that has come over this interesting community since the first of the year. On January 1, the formerly distinct boroughs of Bethlehem and South Bethlehem became the City of Bethlehem. The Mayor, elected by an overwhelming vote, is Archibald Johnston, vice-president of the Bethlehem Steel Company. Mayor Johnston and the City Commission of five have

gathered a force of experts in various lines and they are proceeding to apply to the community the methods and plans that have made the Bethlehem Steel Company famous in the steel and business world. A model industrial city is the aim in view for Bethlehem and, within the four years in which the present administration will have control, great strides toward that aim are confidently expected. War conditions have delayed work on the one million dollar bridge that is to connect the south, west and east sections of the city and likewise on the new union station of the Lehigh Valley and Reading Railroads.

To make up for the lack of adequate hotel accommodations—the expansion of the Bethlehem Steel plant has crowded all hotels and boarding houses—local citizens have volunteered to entertain visitors at the forthcoming Bach Festival in their own homes. Mr. and Mrs. Schwab, Mr. and Mrs. Warren A. Wilbur, Dr. and Mrs. H. S. Drinker, Mr. and Mrs. H. S. Snyder and Mr. and Mrs. A. C. Buck, head the list of Steel Company officials, university professors, and other prominent citizens who will furnish sleeping quarters. The rate that is uniformly charged is \$2 per person per night and the proceeds are to be devoted to local charities. The twofold purpose will thus be served of affording exceptional hospitality and of benefiting worthy charitable causes.

As to the progress of the Bethlehem Bach singers in their preparation for the festival of May 24 and 25, entire satisfaction has been expressed by the conductor of the choir, Dr. J. Fred Wolle. Most of the rehearsals are now

However



Maud Powell
For Our
Next Season

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being held in Packer Memorial Church, on the Lehigh University campus, where the festival is to take place. There are frequent rehearsals also of the Moravian Trombone Choir which announces the opening of each session of the festival from the high ivygrown tower of Packer Church. As has been announced in these columns, the accompaniment on both days will be furnished by players of the Philadelphia Orchestra and by T. Edgar Shields, organist. Dr. Wolle will go to Philadelphia to direct a number of rehearsals of the orchestra.

Amato at Montreal

Pasquale Amato, the well known baritone of the Metropolitan Opera Company, resumed his concert activities at Montreal last week, giving a recital there with Ruth Miller, the Metropolitan soprano, as assisting artist. Mr. Amato's success can be judged by the telegram which the Metropolitan Musical Bureau received from Evelyn Boyce, the manager, as follows: "Mr. Amato won greatest triumph here last night of any artist in years. Want option on early return."

Leo Ornstein for Pittsburgh Art Society

As a result of the enormous success which Leo Ornstein achieved at his recent recital before the Woman's Club, of Sewickley, Pa., he has been engaged by the Art Society of Pittsburgh for a recital in their 1918-19 course.

PLATITUDES OF AN ICONOCLAST MUSICIAN

From the Notebook of a Modernist

I

Goethe thought Beethoven's symphonies were a riot of noise. We can smile indulgently at Goethe's simplicity—we are more enlightened.

II

It is often said that the genius is ahead of his time. But it would be more correct to say that the people are behind the times.



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MAYO WADLER,
Violinist.

III

The recognition of a composer in this world seems to be dependent upon his entrance into the next.

IV

We can never gain an appreciation of modern music with ears tuned to eighteenth century pitch and minds enveloped in the deadening vapors of the "sacred" tradition.

V

Music has only recently undergone, in the compositions of Debussy, Scriabin and Stravinsky, a radical departure from its tradition. The revolutionists, Cezanne in painting, Ibsen in the drama, and Walt Whitman in poetry, have been followed by two generations of artists carrying on and developing the movements they initiated. Sculpture, and to a greater extent architecture, has yet to experience a similar development in accordance with the changed nature of modern times.

VI

When a musical composition becomes a "classic," it passes from the world of life, force and vitality into the domain of the historical student and the antique collector.

VII

Contrary to current belief, our emotional life has been subjected to an evolution similar to that of our mental development. It is utterly impossible to conceive of our emotional relation to music as being on the same plane as that of our primitive ancestor, the cave man.

VIII

The musician should experience all phases of modern life. Instead of living the life of an ascetic, surrounded by books and compositions reflecting the spirit of past ages, he should identify himself with the vast dynamic social movements which mould the life of modern society. Let his art reflect an emotional content enriched by a multitudinous variety of experiences.

IX

Debussy's place in modern music is somewhat similar to Maeterlinck's place in the realm of literature. They both reflect the decadent religious spirit seeking consolation in a renaissance of mysticism.

X

The apotheosis of presumption, audacity and selfishness is presented in the American artist who demands more attention than his foreign colleague, by mere virtue of nationality. The wail most often comes from dissatisfied mediocrities. The popularity of Gluck, Farrar, Garrison, Homer, Bispham, Middleton, Powell, Spaulding and a host of others gives the lie to the accusation that the American people do not patronize and appreciate native talent.

MAYO WADLER.

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Music Trades Campaign for Third Liberty Loan Culminates in Rally Which Puts Subscriptions "Over the Top" for Over \$1,000,000 Above Maximum Quota

"Victory" Poster, Painted by Agnes Mayer, Brings \$160,000 at Auction—Pershing's Men and "Blue Devils" Receive Fine Reception

Geraldine Farrar and Enrico Caruso Sing to Sell Liberty Bonds—Arthur Guy Empey, James M. Beck and Dr. A. N. Travis Speak—Veteran Tells How He Won the Croix de Guerre

Greatest Demonstration Ever Staged by the Trade with Carnegie Hall Packed from Wall to Wall with Thousands in the Street Attempting to Gain Admittance

[From the Musical Courier Extra.]

THE active participation of the Allied Music Trades of New York and vicinity in the Third Liberty Loan Drive culminated in a magnificent rally at Carnegie Hall, Tuesday evening, April 30, where a crowd that packed the auditorium from wall to wall roared out its approval when it was announced that, according to the latest returns, over \$2,200,000 had been subscribed.

Carnegie Hall was so replete with humanity that an estimate of the size and character of the crowd would have been utterly impossible. Over five thousand people were chased away, and it would not be far from the mark to say that perhaps 25 per cent. of those present represented the piano trade in Greater New York and vicinity, another 25 per cent. represented the talking machine trade, while the rest comprised the general public, Liberty Loan workers, soldiers, artists, the musical instrument field, and the music publishers. Julian T. Mayer, President of the J. & C. Fischer Company, New York, and Chairman of the Liberty Loan Committee of the Allied Music Trades, officially announced on Wednesday morning that the total subscription had reached \$2,631,000, and that the two million mark had been the goal. Latest figures show the total subscription above \$3,000,000.

Prominent persons occupying the boxes outside of the piano trade were Geraldine Farrar, Enrico Caruso, W. M. Parker, James M. Beck, Mischa Appelbaum, Arthur Guy Empey, C. M. Stanley, and Governor Benjamin Strong, of the Second Federal Reserve District. The hall was so crowded by 8.30 o'clock that the doors had to be closed to prevent those outside from smashing their way in regardless of the sprinkling of femininity in the struggling mob and everything else.

Pershing's Veterans from the Trenches Receive Tumultuous Reception

Every rally has its climax, but the boom at Carnegie Hall on Tuesday night was marked by a half dozen climaxes. Probably the most demonstrative of them all took place when the fifty fighting men sent from the trenches in France by General Pershing marched to the platform, amid a roar of deafening cheers, the stamping of feet, shrill whistles and tremendous applause. During these demonstrations the

officers occupying the various boxes stood at attention, presenting a most impressive scene. In the box occupied by Governor Benjamin Strong were Lieutenant Le Moal, of the 11th Chasseurs, commander of the famous "Blue Devils of France," and other officers in the uniform of France.

It was nearly nine o'clock when the crowd got its first chance to applaud. Two squads of soldiers and sailors carried the flag to the platform and the band crashed into the strains of "The Star Spangled Banner," the audience cheering wildly. The French and

James M. Beck, presiding chairman, who came next with a short address, aroused the crowd again when in the course of his speech he said:

"Let us hope that the Hymn of France will be sung in the City of Strassburg once again and that its strains will float down the Unter den Linden in Berlin."

"Blue Devils" of France Are Applauded to the Echo

Just as Dr. A. N. Travis, who served with the Canadian forces in France, started to speak it was an-



The \$160,000 Poster

British emblems were next carried to the platform and the applause continued.

Geraldine Farrar Sings "America" with the Audience

Geraldine Farrar appeared in the lull following the presentation of the colors and was immediately surrounded by a special detail of soldiers and sailors. To the strains of "America" Miss Farrar sang in English. The audience broke into the song spontaneously and the orchestra might have fallen asleep so far as the chances of hearing them play were concerned. Everybody was doing one of three things—singing, humming or whistling. Miss Farrar then sang the "Marseillaise" and concluded with "Annie Laurie."

nounced that the "Blue Devils of France" had arrived. At this point pandemonium broke loose. Everybody was standing up and cheering madly. The "Blue Devils" came marching up to the platform in perfect step and each one was briefly introduced, one round of applause following the other, the band struggling bravely to make the strains of the French national air heard in the uproar.

Before the crowd had seated itself it was announced that Pershing's boys from the trenches in France were waiting outside, and the demonstration that followed when the men came down the aisle in their trench helmets would have made the Allied and German artillery guns in Flanders turn green with envy. Each man in the group was introduced in turn by Joseph Hart-

gan, former Commissioner of Weights and Measures, and as each soldier stepped forward he removed his helmet and bowed.

Dr. Travis Speaks, How Sergeant MacNeff Won His Cross, Caruso Sings

Three of the men bore the Croix de Guerre for bravery and distinguished service. Sergeant Eugene MacNeff, of the 165th Infantry (the old 69th, New York National Guard), one of the medaled heroes, was asked to tell the crowd how he had won the cross and he did so with a simple, unassuming narrative that won the audience instantaneously.

In concluding the story of his experiences, Sergeant MacNeff said in part:

We got over on the German lines and gained our objective, but the Prussian guard started in before their own lines—the front line trench—while we were in there, and we had to come out and come back the best way we could, every man for himself. When we got back we found eight of our comrades were missing. Then came the call for volunteers to go out again. The first man to volunteer was Corporal Milo Plant. He and I had worked together, and we got "singed back." We tried to get our other two comrades, but we lost three men the second time. On the third time out three more of the men were wounded and we had to go back for them. We got them all back with the exception of one man. One man died; we had to pick him up in a bag the next morning and bury him. That is all I can say at present, ladies and gentlemen. I was decorated the next morning.

Dr. Travis then continued his address and told of his experience as a fighting man. It appears that Dr. Travis, as an American, had informed his companions that the United States would send over hundreds of airplanes and the big crowd stood in dead silence when he raised his hands and impressively declared that he had been under fire for five months and in all that time had never seen a single American airplane. They were sorely needed, he told his hearers, and the sooner they came the better.

The Edison double quartet entertained the audience with a number of catchy selections ranging from patriotic songs and old Southern ballads to classical bits and popular melodies. Arthur Guy Empey was greeted with a vociferous outburst when he took the platform, speaking in his usual brisk, straightforward and impressive manner. Enrico Caruso received a cordial welcome and was compelled to sing twice. One of the songs was a selection which he himself had composed, entitled "Liberty Forever."

Poster Painted by Agnes Mayer Brings \$160,000 at Auction

Arthur Guy Empey then auctioned off a magnificent poster painting by Agnes E. Mayer, bearing the inscription "Victory." This painting, a photograph of which appears in this issue of the MUSICAL COURIER EXTRA, represents Victory, as its title indicates, draped in the American flag and pleading for Liberty Bonds. The original is an oil painting 60 inches high by 40 inches wide, and at the big rally on Tuesday night it provoked great enthusiasm and brought a bid of \$160,000 from H. L. Willson, of the Columbia Graphophone Company, who returned it later on. Bids of all proportions were made for this picture, four others ranging from \$100,000 to \$135,000.

Mrs. Agnes E. Mayer, the artist, is the wife of Julian T. Mayer, Chairman of the Allied Music Trades Liberty Loan Committee and President of J. & C. Fischer, New York. Mrs. Mayer is a portrait painter of prominence and has studied at Florence, Italy, for years. At the late "Hero Land" exhibition she presented a painting to the "Blue Cross" entitled "Please Let Me Help." It brought a sum of such huge proportions that the committee in charge used it for the purchase of a thoroughly equipped ambulance which has been sent abroad for special work in caring for dogs and horses.

Sergeant Empey's auctioneering feat brought in subscriptions galore and really started a rally within a rally. All over the auditorium the boom was carried with renewed vigor, reminding the visitor, in a way, of the howling, pushing, struggling mob that blocks the thoroughfares in Wall Street when the stocks begin to fluctuate inordinately. When George H. Burton shouted, "I'll give \$135,000 for that painting" Empey got excited and was just about to yell "Sold!" He tottered with joy a second later, however, when Mr. Willson arose and bellowed forth the highest bid, \$160,000.

A New Game—Kick the German Helmet—Brings Subscriptions

Empey was just as versatile as he was original. He finally produced a German helmet and announced that those who subscribed would be allowed to kick it. Quite naturally, everybody wanted to kick that helmet, and Sergeant Empey did a rushing business. A young lady from Bayonne, N. J., was smiled upon by Dame Luck and she had the honor of giving the obtrusive

helmet the first kick, a stunt which she performed with a feminine daintiness which charmed the crowd and aroused the curiosity of all the men folk. The young lady fooled them all, however, for she kicked neither hard nor high, much to the disappointment of the men.

Another young man who took a chance at the Hun hat was so blinded by his own grins that he nearly kicked Sergeant Empey in the shins. Finally Mrs. Alvin Platt, of Brooklyn, N. Y., Empey's sister, took a good solid kick at the helmet and it landed somewhere in the middle of the audience. During this melee the soldiers on the platform subscribed \$6,500, though none professed a desire to kick the hat.

All Sections of Music Trades Heavily Represented

The talking machine trade played a big part in the rally. The various concerns, in addition to subscribing for over \$800,000 worth of Liberty Bonds outside of the



Geraldine Farrar

Who Sang at the Allied Music Trades Liberty Loan Rally

meeting itself (and it must be remembered that they represented companies not within the border lines of the Allied Music Trades of New York and vicinity), provided a number of features to add to the success of the affair.

The Edison double male quartet represented the organization of the same name; the Columbia Band, under the direction of Charles A. Prince, was the contribution of the Columbia people, and last but not least was the special orchestra of the Victor Company, directed by Josef F. Pasternack, which accompanied the opera singers, Caruso and Farrar. The Victor Orchestra, under Pasternack's capable direction, was applauded again and again, and most of those present seem to remember that Pasternack had formerly been a musical director with the Metropolitan Opera Company.

There was no discrimination at the rally, no efforts to promote class or individual supremacy. Piano men and members of the talking machine industry were

linked as one, striving for the one, sole object—to make the Carnegie Hall rally for the Third Liberty Loan drive of the Allied Music Trades a magnificent success, and the result needs no further embellishment. The object was more than attained, and the talking machine world, like the men of the piano industry, passed the goal they had originally aimed at with quite a bit to spare.

As was stated previously, the piano trade was heavily represented. So many piano men were present that it would be impossible to enumerate them. In probably no other affair has the piano trade played such a conspicuous part—an overwhelming indication of the patriotic spirit of the men in this industry and their loyal desire to stand behind the government to the utmost.

Practically all of the men who marched in the Liberty Day parade on Friday, April 26, were present. These men, who formed the Piano Men's Contingent in the parade, marching behind Capt. Julian T. Mayer, were George W. Gittins, L. D. Perry, B. F. Janssen, George H. Bliss, J. N. Blackman, A. W. Johnston, E. Paul Hamilton, Albert Behning, Max De Rochemont, Thomas Fletcher, Sidney N. Mayer, G. Behning, A. Dalrymple, A. P. Plumb, Ferd. Wessell, T. H. Green, Lawrence Ellert and R. H. Morris.

Trade Has Gone "Over the Top" by \$631,000 Thus Far

On that day, too, the piano trade came to the front in exploiting the Third Liberty Loan. Sohmer & Co.'s window in Fifth avenue attracted thousands during the



Enrico Caruso

Who Sang at the Allied Music Trades Liberty Loan Rally

day, as did also Mason & Hamlin's, Horace Waters & Co.'s, the Aeolian Company's, and others too numerous to mention. These activities in displaying the loan, the participation in the parade, the monster rally at Carnegie Hall on Tuesday night and the ringing announcement that the piano men oversubscribed their goal of two million by \$631,000 goes much further than words. The piano industry is not satisfied with merely doing its bit; it goes farther and accomplishes more than its bit by a good, wide margin.

Spontaneous Enthusiasm of Crowd a Marked Feature

Probably the most notable thing about the massive rally aside from the entertainment features and the dramatic appearance of Pershing's boys and the French "Blue Devils," was the wholesome, spontaneous, effervescent enthusiasm of the crowd. It was no place for pessimists, iconoclasts and perpetual grouches; there was room only for loyal, red-blooded, exuberant Americans, and as such the big gathering gave enough evidence of its love for the Star Spangled Banner to convince even the Kaiser that he and his cohorts are about as popular as Minister von Jagow made himself when he informed Ambassador Gerard that Americans would not fight.

The piano trade in and around New York has displayed a rousing spirit of patriotism ever since the inception of the Third Liberty Loan Drive. It was just as strong in the previous drives, for that matter, but it was somewhat latent because the piano men were "doing their bit" silently and without apparent effort. It took the rally at Carnegie Hall to bring their real feelings to the surface with a mighty rush that swept the populace off its feet.

HOW MUSIC HELPS THE WAR

Bispham Sings for W. S. S. Campaign

David Bispham sang a number of patriotic songs Tuesday afternoon, April 30, at the war savings booth, Forty-second street and Fifth avenue, New York, under the auspices of the Mayor's Committee of Women on National Defense. Following Mr. Bispham's numbers, Harry Barnhardt, army song leader of the War Department and Commissioner on Training Camp Activities, held an old-fashioned community "sing." As a result of the efforts of Mr. Bispham and Mr. Barnhardt, a considerable sum was raised on the spot for the Third Liberty Loan.

Aviators Sing the National Anthem

One hundred aviators sang "The Star Spangled Banner" at a musicale and dance given by the Aeronautic Committee of the Women's Naval Service, Inc., on the evening of May 1, at the Hotel Plaza, New York. Among the artists who appeared on this occasion were Sascha Jacobson, violinist; Guiomar Novaes, pianist, and Margaret Keyes. Henry Wise Wood delivered an address.

Eight Bands Play at Camp Bowie

(By Telegram)

Before an audience outnumbering any ever assembled in Texas for a musical event, a concert was given last Sunday evening by the eight military bands of the Thirty-eighth Division, located at Camp Bowie, Fort Worth, Tex., together with the song leader's detail of the division. Carl Venh, recently appointed divisional band leader, directed the bands, and Sam Losh, army song leader for Camp Bowie, led the singers. The twenty thousand men of the division were represented by over two hundred singers and, in the bands, two hundred players. General E. St.

John Greble, commanding at Camp Bowie, who is especially interested in the work of bands and the song leaders, attended the concert with members of his staff, including Generals Blakely, Hutchins and Hulen. Ten thousand people heard the program, and more than one thousand were turned away. The performance was excellent. It was under the auspices of the War Service Board of Fort Worth, Mrs. J. F. Lyons, chairman.

(Signed) MRS. J. F. LYONS,
Correspondent for MUSICAL COURIER.

Lillia Snelling Sings for the Boys

Lillia Snelling is another of the great number of American musicians who are giving of the best of their art to help the soldiers and sailors, both in the camps at home and "over there." Miss Snelling has confined her efforts to local posts, for, as she puts it, "these men seem to have less done for them. It is truly a wonderful experience." That the gifted contralto is making "good" is best evidenced by her experience at Hingham, Mass. The thousand men who made up her audience were frankly delighted with her singing and asked that she return the following week. When she reappeared the following week she was given a real ovation, and it was some time before she could begin the program. They likewise refused to permit her to stop, and, as she had sung the "Marseillaise" the previous week, they called for it again, and she was compelled to sing it twice. In addition to appearances on board the S. S. Rhode Island and at Camp Devens, Miss Snelling is scheduled to sing at Chautauqua this summer, under the direction of Arthur Hallam.

"Don't Call It Sacrifice"

Mme. Schumann-Heink talked to a big Broadway theatre crowd in Philadelphia, Tuesday afternoon, April 28, which was assembled in the interest of the Liberty Loan. She told the audience to go through anything for "our boys" without calling it a sacrifice. When the famous singer had completed singing "When the Boys Come Home" and "For Our Boys, Our Wonderful Boys," she said, "We'll have to give all. They call me mother. Today I got a letter from France. It said, 'Dear Mother, when are you coming over here?' At the end of June, when my duty is done here, I will go, believe me; I'll go with Miss Evans, my accompanist. I will pet them; I will sing for them, I will darn their stockings for them, I will do anything in the world for them. They are not my boys, they are not your boys; they are our boys." At the conclusion of "The Star Spangled Banner," sung by her alone, there were rounds of applause.

Caruso Sings in Washington Square

More than 30,000 people packed the western half of Washington Square on the evening of May 2, at the great mass meeting held under the auspices of the Italian Canvass Committee for the Liberty Loan. Enrico Caruso, who was greeted with loud voices of enthusiasm when he mounted the stand and led the Metropolitan Opera chorus in the singing of "Garibaldi" and "The Star Spangled Banner." Other numbers sung included "The Marseillaise," "Marcia Reale" and "The War Song of the Alpine Huntsmen." Another feature of the mass meeting was the appearance of a dozen or more of General Pershing's veterans, who, with their war helmets and general air of every efficiency, were equally effective as Mr. Caruso in stimulating a spirit of generosity which loosed the purse strings of every patriot present.

George Hamlin Boosts Loan Drive

George Hamlin, the American tenor, proved to be one of the most popular artists who have appeared at the little Liberty Theatre on Fifth avenue, New York, to do their bit in the Third Liberty Loan drive. Mr. Hamlin pleased so with his thrilling rendition of "Sammy," by Arthur Olaf Anderson, the Chicago composer, that he was asked to aid again last Monday. The passersby stopped to listen as his voice rang out above the din of the avenue, and when Ray Cox, a familiar figure at the little Liberty Theatre, told the people that he would sing again if some one would subscribe a thousand dollars, a number of those present immediately rushed to aid Uncle Sam.

Ambulance Named After "Flo, Flo" Girls

Word was received this week from Dr. Gertrude A. Walker, in France, to the effect that an American ambulance had been named Flo Flo, in honor of the chorus girls of the "Flo Flo" Company, who were instrumental in collecting a very large sum in aid of American Women's Hospital in Europe. The ambulance will soon be doing duty on the field of battle in France.

Mildred Dilling Plays for Camps

A unique concert party composed of young artists, including Louise Homer, Jr., soprano; Mildred Dilling, harpist; Katherine Swift, pianist, and Miss Romolt, cellist, is visiting some of the larger camps. Appearances have been made at Camp Dix, Mineola and Ft. Wadsworth, N. Y. It is said that the boys thoroughly enjoy the program and receive the party with much enthusiasm.

In addition to this kind of work, Miss Dilling played at two Armenian benefits, one in Paterson, N. J., and the other in New York City.

Frida Benneché Works for Loan

During the past two weeks, Frida Benneché, the American soprano, has been an ardent worker on behalf of the Liberty Loan campaign. Besides singing at a great patriotic concert given in the Wanamaker Auditorium, she sang and sold bonds on two different occasions on the steps of the Sub-Treasury building with great success. On May 14,

Mme. Benneché will go to Camp Upton to give a recital for the boys there, and she is planning to sing at some of the other camps in the vicinity of New York during the next few weeks.

McCormack to Sing for K. of C.

John McCormack has offered his services to the Knights of Columbus to sing in the larger cities for the benefit of the Knights of Columbus War Camp Fund, at the close of his present campaign for the Red Cross. In this new undertaking the tenor expects to raise at least \$50,000. Mr. McCormack further volunteers to give entertainments under the auspices of the Knights of Columbus for the soldiers at some of the larger encampments.

In making this offer Mr. McCormack stated that he had been prompted by a remark of President Wilson in a recent interview, when the tenor offered his services to sing for the soldiers at the front. At that time the President advised him to remain in America "to keep the fountain of sentiment flowing in this country."

Marie Rappold a War Gardener

Marie Rappold, soprano, has returned from her Western tour, after appearing successfully at the St. Joseph (Mo.) Musical Festival. Mme. Rappold has gone to her farm at Callicoon, Sullivan county, New York, where she is doing her bit for the Government by managing a large truck garden. Mme. Rappold's daughter has joined the Woman's Motor Corps.

Silver Offering for Refugees

Mme. de la Janie, founder and president of the French Relief Society of Rhode Island, will give a tea and musicale at her home, 1270 Madison avenue, New York, on the afternoon of May 10, for the "Secours National," of which Mrs. Whitney Warren is secretary. It will be a silver offering for the refugees.

Olive Fremstad in Kansas

Olive Fremstad opened the festival of Bethany College at Lindsborg, Kansas, on Sunday afternoon, May 5, in a recital program with Ellmer Zoller as accompanist.

Tuesday evening, May 7, Mme. Fremstad sang for the soldiers at Camp Funston, Kansas, giving a program of popular selections in English.

Marguerita Sylva Aids Liberty Loan

Marguerita Sylva, late of the Opéra-Comique, Paris, and the Chicago Opera Association, sang the national anthems of the United States and its Allies at the Liberty Theatre, in front of the New York Public Library, last Tuesday afternoon in aid of the Liberty Loan drive.

Anna Fitzu Auctions Kiss for \$6,000

Anna Fitzu, soprano of the Chicago Opera Association, and Jascha Heifetz, violinist, were the soloists at the Liberty Bond drive at the Sixty-ninth Regiment Armory on Tuesday evening, April 30. Miss Fitzu sold \$49,000 worth of Liberty Bonds—one kiss brought \$6,000.

Margaret Crawford at Camp Merritt

One of the entertainers at Camp Merritt will be Margaret Crawford, who will appear there next Friday in a repertoire of dances, including "The Tickle Toe" from "Going Up" and the Spanish number from "Maytime."

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The first of a short series of Spring Concerts was given at Cleveland, May 2nd.

The second one—at Indianapolis, May 5th.

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ANNOUNCEMENT

Society of
American Music Optimists

MANA ZUCCA, Founder and President

was founded for the purpose of furthering American Music and Musicians.

A committee of competent judges, at private auditions, will pass on all compositions submitted which may be either in published or in manuscript form.

Those deemed worthy by the judges will be publicly performed. Artists desiring a hearing will communicate with the chairman of the program committee, Rhea Silberta, 412 West 148th street, New York, who will arrange an audition before the judges.

Composers and performing artists must be American citizens. Nothing but American music may be performed at any of the hearings or concerts.

This organization is a permanent one and will give one or more concert meetings a month at which the artists and compositions passed on by the judges will be given a public hearing. Big public concerts will be given whenever decided on by the Board of Directors, at which the artists and compositions deemed most worthy at the monthly concert meetings will be publicly exploited.

It is not necessary to be a member of the American Music Optimists in order to obtain a hearing, nor shall any expense be attached to these performances for composer or artist. It is not necessary to be a professional musician in order to be a member.

Among the judges who have already accepted are: Messrs. William C. Carl, Nicholas de Yore, Leopold Godowsky, Rubin Goldmark, Franz Kneisel, Leonard Liebbling, Giuseppe de Luca, Sigmund Spaeth, Herman Spielter, Willem Willeke. Others will be announced.

The artists who have appeared at the four concerts this season are: Nathaniel Stone Chadwick, Anna Fitzu, Fredrick Gunter, Nicholas Garagust, Samuel Gardner, Charles Norman Granville, Louise Homer, Jr., Martin Horodas, Margherita Hammill, Louis Edgar Johns, Harvin Lohre, Umberto Martucci, Florence Otis, Maximilian Pilzer, Dorothy Pilzer, N. Schildkret, Virginia Snyder, Katherine Swift, Marie Stone-Langston, Victor Wittgenstein, Joseph Zoeller.

Those desiring to become members will communicate with the financial secretary, Mrs. M. Gobert, 4 West 130th street, New York.

Marie Morrissey Covers 50,000 Miles This Season

Between October and June 1, Marie Morrissey has 119 concerts to her credit, these concerts covering nearly 50,000 miles. Many of these were return engagements, testifying to the singer's great popularity and her genuine worth. In addition to a number of concerts which she gave for the boys in the various camps, Miss Morrissey sang, April 22, Kutztown, Pa.; April 23, Newburg, N. Y.; April 24, Lehigh, Pa.; April 26, afternoon and evening, Pottsville, N. Y.; April 29, East Liverpool, Ohio; April 30, Steubenville, Ohio; May 1, Wheeling, Pa.; May 2, Bondville, Ohio;



MARIE MORRISSEY,
Contralto.

May 3, Cambridge, Ohio; May 6, Apollo, Pa.; May 7, Tarentum, Pa.; May 8, Oil City, Pa.; May 9, Kittanning, Pa. Other dates are: May 13, Reading, Pa.; May 14, Allentown, Pa.; May 23, Keene, N. H., joint recital with Frieda Hempel; May 29, New York. This is a record of which any artist might be proud, especially when the success is due entirely to the singer's individual efforts.

Clarinda Smith Wins Elmira Audience

An unusually excellent concert was given by Clarinda Smith, the charming American soprano, when she appeared in a joint recital with Gladys Mason, violinist, and Josef Martin, pianist, at the Elmira College, Elmira, N. Y., on Tuesday evening, April 16. In the French and Italian groups sung by Mme. Smith was a new song, entitled "Pourquoi," written and dedicated to her by Josef Martin. This number was enthusiastically received and proved to be one of her best selections. Mme. Smith established herself from the very beginning of her program as an artist of unusual attainments. She is endowed with a distinctive personality that lends charm to all her interpretations.

Hanna Brocks-Oetteking, Soprano

Hanna Brocks-Oetteking, the well known soprano, gave an enjoyable song recital on Sunday evening, May 5, at the Young People's Branch of the Educational Alliance, New York, before a fair sized but demonstrative audience.

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Her program contained groups of English, French and German songs. In the opening group—"Pastoral," Carey; "O Sleep, Why Dost Thou Leave Me?" Handel, and "The Forsaken Maid," Thomas Smart—she made an excellent impression, while in the French and German groups, including Debussy's "Romance" and "Mandoline"; "Tes Yeux," Rabey; "Les Papillons," Chausson; "Wer hat dies Liedlein erdacht," Mahler; "Waldeinsamkeit," Reger, as well as Eugene Haile's "Im Zitterndem Mondlicht" and "St. Johanni," she won her hearers completely. Particularly effective was her singing of the last group, Cecil Burleigh's "What Does Little Birdie Say?" and "Song of the Brook"; "Sweet Peggy O'Neill," Uda Waldrop, and "Spring's a Lovable Ladye," Elliott. Uda Waldrop's charming song, "Sweet Peggy O'Neill," was greatly admired. Umberto Martucci, as accompanist, gave valuable assistance.

Mana Zucca's Debt of Gratitude

Now that Mana Zucca's season has come to a close, as it has been one of her most successful ones, she feels a debt of gratitude to the music public and has sought a way to reciprocate. So she has started to teach a class of free pupils in piano on Saturday mornings. Although she has just decided upon this, many applications have been forthcoming. She prefers the serious pupils and those that will work and, of course, only those who cannot afford to pay for tuition should apply.

Langenhan, Rothier and Pilzer Aid Liberty Loan

Christine Langenhan, the distinguished soprano, as well as Leon Rothier, the French basso, and Maximilian Pilzer, the popular American violinist, have been very active during the last ten days, responding to a great many calls in aid of the Liberty Loan. On Saturday, May 4, these three celebrities appeared at the Palace Theatre, East Orange, N. J., in a concert under the auspices of the Musical Art Society of East Orange.

Dora Gibson to Give New York Recital

Dora Gibson, the gifted English soprano, will give a recital on November 20 in Aeolian Hall, New York. Already a general favorite with music lovers throughout the country and Canada, metropolitan audiences will be given an opportunity to judge for themselves of her splendid art.

OBITUARY**David Thomas Ffrangcon-Davies**

David Thomas Ffrangcon-Davies, for many years one of the most prominent of British singers, and well known in America as well, died on April 13, at Hampstead, a London suburb, where he had lived since a severe nervous breakdown in 1907 compelled him to abandon forever all musical work, both public and private. He was a Welshman, born at Bethesda on December 11, 1850. A classical exhibitioner at Jesus College, Oxford, he was ordained in the Church of England, but resigned on a point of doctrine, and took to singing as a profession. He studied under R. Latter, Shakespeare, and Randegger. His voice was a clear baritone of two octaves. He made his name in the "Elijah" at a north country festival, appeared in opera, and created the part of Cedric in "Ivanhoe" in 1891. He afterward left the stage and devoted himself entirely to concert work. For many years he was a prominent figure at various provincial musical festivals. He sang for twelve seasons in America at the principal festivals, and resided for three years in Berlin. While on the continent he appeared with much success in various parts of Germany and Switzerland. On his return to England in 1901 he displayed such an advance in his art as to entitle him to be regarded as a keen interpretative artist. His reading at this period of the part of the prophet in Mendelssohn's "Elijah" was noteworthy for its distinctly religious fervor. At the first performance in London of Sir Edward Elgar's "The Dream of Gerontius" at the Roman Catholic Cathedral, Westminster, in June, 1903, he sang the baritone music, and on the production of the same composer's "The Apostles" at Birmingham in the autumn of that year he made a profound impression. Subsequently he was closely associated with the various performances of Elgar's oratorios, which provided him with a congenial medium for the expression of his individuality. He held decided views on the subject of vocal interpretation, and they were expressed in the abstract in his book entitled "Singing of the Future."

Stefano Gatti-Casazza

Stefano Gatti-Casazza, father of Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company, died April 30, at Ferrara, Italy.

Mr. Gatti-Casazza, Sr., was born in 1840, in Mantua. At the time of his death he was a senator and president of the Provincial Council of Ferrara. When nineteen years old, he ran away and joined the Piedmontese campaign of 1859 against the Austrians. In 1860 he became one of Garibaldi's famous "Thousand" volunteers who accompanied Garibaldi in the invasion of Sicily. During the campaign Stefano Gatti-Casazza was awarded several medals for bravery, winning the rank of Lieutenant of Cavalry. The king conferred on him the Knighthood of SS. Maurice and Lazarus, and later created him Commendatore of the Crown of Italy. At his retirement from the Italian army he was Colonel.

Throughout the greater part of his life Mr. Gatti-Casazza was chairman of the board of directors of the Municipal Opera House at Ferrara. It was from his father that the managing director of the Metropolitan Opera Company inherited his love of the theatre and music. He began his career as impresario by succeeding his father as chairman of the board of directors of the Municipal Theatre of Ferrara. Mr. Gatti-Casazza leaves a widow and two sons, the other son being an engineer in Milan.

SANDBY

Unsurpassed!



The Danish cellist-composer who will appear in Carnegie Hall, May 12, in his OWN FOLK SONGS with Scand. Symphony Orchestra remains without a peer!

American Press Comments:

Kansas City Times-Star: It might have been a Galli-Curci or Heifetz audience, judging by the number of times the cellist was recalled and the won't-be-denied attitude that prevailed. Both as composer and interpreter, Sandby towers above the majority who come this way. The only other cellist of equal distinction heard by a Kansas City audience is Pablo Casals, the Spanish artist, to whose unimpassioned and impersonal playing, Sandby's fiery and tempestuous style bears no resemblance.

Henry T. Finck in the Evening Post, New York: Herman Sandby, the eminent Danish cellist, is not only a brilliant virtuoso, but a true artist. It was in the glorious "Valse Trieste" of the Finnish Sibelius, which he added in response to insistent applause after a group of "Sibeliana," that his art reached its climax. Here was all the grandeur, the ferocity, the melancholy of the Far North. This piece, and the way it was played, was alone worth the price of a ticket, or a dozen tickets for that matter.

The Herald, Washington: Sandby can easily rank as the leading cellist in the musical life of the United States.

The Press, Philadelphia: His is that finished art, which very few of the world's greatest cellists have ever possessed.

The Leader, Cleveland: There has been nothing like it heard here these many years.

The Sun, Baltimore: Sandby is a glowing example of the very highest art.

The Evening Transcript, Boston: He readily discarded technical resource and mastery large or fine, as the music demanded; a round, smooth, warm tone in passages of sustained song; a keen sense of modulation and shading; intelligence with the design of his music, and a becoming sense of the style in which it was written. In every respect, he proved himself worthy and interesting as a virtuoso.

The Herald, Boston: Mr. Sandby is a musician of the first rank. His tone is warm, flexible, elastic, at times sensuously beautiful. His technic faultless. His melodies are alluringly sung. There is a sense of reserved force. His playing has the vitality of youth.

The Evening Ledger, Philadelphia: Sandby reached the corollary of his hearers' emotion in the subtle simplicities of his folk music, naive, superficially, but invested with the ages long wisdom of the folk soul, touched with the melancholy of the North. Always was there the tang of the earth, never sophistication. . . . These and the more ambitious of his compositions, are the fruit of his creative genius. . . .

The New York American: Sandby is a virtuoso of the first rank.

Bangor Commercial: Mr. Sandby gave one of the most remarkable recitals ever given in the Building of Arts at Bar Harbor. "In the Haling," based upon three bars of a peasant dance, Sandby achieved wonders in his own creation. Together with his gigantic technic and fire, was displayed an overpowering spiritual uplift denied to the majority of public instrumentalists.

H. E. Krehbiel in the Tribune, New York: Aeolian Hall was crowded last night for the recital of Herman Sandby, the very capable Danish cellist. Thanks to his large, round tone and his energetic style, the artist was able to route his audience to an enthusiasm which after the fourth group became a void of encores.

Sigmund Spaeth in the Evening Mail, New York: Among the few cellists that the American public likes to hear in recital is Herman Sandby. Perhaps his imposing appearance is of some help, and perhaps it is merely the unaffected beauty of his tone and the sincere musicianship of his interpretations. His playing is of a kind to please every type of listener.

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WHAT THE TEACHERS ARE DOING

Roeder Artist Pupils at Aeolian Hall

Eleven artist pupils of Carl M. Roeder, the piano specialist, will appear in an invitation recital at Aeolian Hall, New York, Friday evening, May 10, at 8.15 o'clock. This is the program:

Concerto, G minor (two movements)	Mendelssohn
Waltz, op. 28	Henselt
Witches' Dance	MacDowell
Concert Study, D flat	Liszt
Two Studies, op. 25, No. 2; op. 10, No. 1	Chopin
Concerto, A minor (first movement)	Grieg
Lullaby—An Irish Lullaby	W. C. Barron
Rondo Capriccioso	Mendelssohn
Hungarian Rhapsody, No. 10	Liszt
Gavotte	Martini
Nocturne, F minor	Chopin
Scherzo, E minor	Mendelssohn
Concerto, A minor, allegro affettuoso	Schumann
Rhapsody, op. 79, B minor	Brahms
If I Were a Bird	Henselt
Impromptu, F sharp minor	Sinding
Polichinelle	Rachmaninoff
Concerto, D minor (first movement)	Rubinstein

Pietro A. Von Pupils Please

One of the most enjoyable students' musicales of the season took place at Mount Saint Vincent Academy, on the Hudson, New York City, Thursday afternoon, April 25, before a large and distinguished audience. Among the participants were five advanced piano pupils of Pietro A. Von.

Cecile Davidovich was heard in Liszt's "Rhapsodie Hongroise" No. 6. She disclosed a well developed technique and good phrasing. Alice Kelly played a tarantelle by Karganoff with brilliancy. Muriel Savin rendered Rachmaninoff's prelude in C sharp minor, winning much applause. Victoria Huber, in Sgambati's "Berceuse-Réverie," made a fine impression, playing her number with much sweetness. Marian Lawyer, in Liszt's nocturne No. 3, was the recipient of much spontaneous applause for her beautiful tone production and technical equipment.

The ensemble numbers were Czerny's "Si j'étais Roi," for two pianos, played by the Misses Davidovich, Lawyer, Huber and Savin; a polonaise by B. Hoffman, played by Frances van Patten and Alberta Danton; and a fantasia for piano and organ by C. Demarest, with Alice Kelly at the piano and Cecile Davidovich at the organ. Denza's nocturne for four female voices was beautifully sung by Rose Dillon, Regina Kelly, Marian McCarthy and Gladys Adams.

Other piano pupils who distinguished themselves by excellence of their work were Beatrice Renz, in Sibelius'

romance, op. 24, No. 9; Eulalie Flagg, in Sinding's "Rustle of Spring"; Dorothy Browne, in "Were I Bird," by Henselt; Gertrude Rielly in "Impressions de Precenico," op. 17, Jaell; Regina Kelly, in Schumann's "Novellette," op. 21, No. 4; and Margaret Browne, in Scriabin's nocturne, op. 9, No. 2 (for left hand alone).

Irene McCabe received much well deserved applause for her artistic singing of Giordani's "Caro mio ben" and "Montanina" by Buzzi-Peccia. The violin department was represented by Jessie Stilson and Rosita Malaret, who played two duets, "Marsch" and "Jagdlid" by Mofat. Miss Stilson, together with Margaret Browne, gave Borowski's cantilene for violin and piano. The chorus class rendered with precision and beautiful tonal effect "Lullaby," Harker; "Maid of Japan," Marz; "Charity," Rossini, and "The Star Spangled Banner."

Witherspoon Informal Musicales

An unusually enjoyable evening of music was the reward of those who attended the informal musicale given by some of the pupils of Mr. and Mrs. Herbert Witherspoon at Rumford Hall, New York, on Tuesday evening, April 30. Every seat in the house was occupied, and the interest and enjoyment of the audience was attested to by genuine and hearty applause after practically every number. The program included compositions by American, German, French, and Italian composers. Those who participated were Sallie Keith, Stella P. Wren, Elizabeth Lennox, Myrtle Donnelly, Marie Louise Wagner, Mata Heineman, Isabel Richardson, Emma Gilbert, Marie van Essen, Helen T. McCarthy, Dicie Howell, Isabel Richardson, Walter Greene, Thomas McGranahan, John Quine and Carl Howell. Each of the singers attested, both in technique and interpretative worth, to the splendid ability of the teacher. Mr. Witherspoon sang a duet from "Don Giovanni" with Myrtle Donnelly and A. G. Thomas' "Night Hymn at Sea" with Emma Gilbert. Needless to say, both numbers were heartily applauded.

Mme. Morrill to Teach This Summer

Laura E. Morrill, the gifted teacher, whose spacious studios are located in the Hotel Majestic, New York, has decided to teach during the summer. A number of her artist-pupils are now appearing before the public with marked success. Among them is Lillia Snelling, contralto, who appeared in joint recital with Florence Macbeth, April 19, in Dallas, Texas. Irene Boucher, who gave a recital April 28, in Brockton, Mass., and Emily Coyle who is singing constantly at Camp Merritt, N. J., for the soldiers, are two other singers whose work never fails to please. Russell Bliss represented Mme. Morrill's pupils in the Liberty Loan drive, singing both at the Sub-Treasury and at the Cotton Exchange, New York. Claire Lillian Peteler was the soloist on April 30 with the New York Mozart Society, together with Enrico Caruso. This engagement was a direct result of the splendid success she achieved last season, when she appeared with the famous tenor in a like capacity.

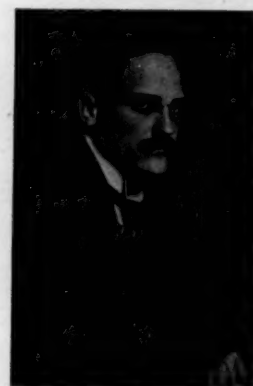
Huss Pupils Give Interesting Recital

Intermediate and artist pupils of Mr. and Mrs. Henry Holden Huss, together with Edwin S. Stodola, artist-pupil and assistant to Mr. Huss, gave an interesting evening of music on Monday, May 6, at Rumford Hall, New York. Among the features of the program were movements from the Mozart concerto in D minor, the Chopin concerto in E minor, the Schumann concerto and the Grieg concerto, the Liszt polonaise and a group of old Italian songs.

Edwin Hughes to Have New York Summer Class

In response to many-sided demands, Edwin Hughes will conduct a summer class at his New York studio for advanced pianists and teachers. Mr. Hughes is equally well known as a concert pianist and a pedagogue of high ideals, whose many successful pupils attest to his exceptional ability as a teacher of pianists. As assistant to Theodore Leschetizky in Vienna, he gained his experience under the greatest of all piano masters.

During the past few seasons in Europe and America, Mr. Hughes' class has been a very cosmopolitan one. He has had pupils from England, Russia, Poland, Italy, Spain, Holland, Roumania, Austria and Germany, besides from the United States and Canada. Since his return to America, piano students from all parts of the country have



EDWIN HUGHES,
Pianist.

sought his guidance. Pupils of Mr. Hughes are now occupying positions of importance in leading musical institutions, and others are before the public as soloists or accompanists for well known artists.

As Mr. Hughes will devote only a part of each week to teaching, early application for lesson reservations should be made. Communications should be addressed to Steinway Hall, New York.

Church Positions for Klibansky Pupils

The following pupils of Sergei Klibansky, vocal instructor, will occupy church positions after May 1: Betsy Lane Shepherd, Central Christian Church, New York; Lotta Madden, West End Presbyterian Church, New York; Helen Weiller, First Dutch Reformed Church, Jamaica, L. I., and Synagogue, Eighty-sixth street and West End avenue, New York; Ida E. Burnett, Disciple of Christ Church, East Orange, N. J.; Clara Duval, South Reformed Church, Brooklyn; Florence McDonough, Temple Beth-Emeth, Albany; Charlotte Hamilton, Central Presbyterian Church, Montclair, N. J.; Mrs. T. Harvey, Central Presbyterian Church, Orange, N. J.; Alice M. Abbott, Madison Square Presbyterian Church, New York; Mildred Costigan, Methodist Church, Eighty-sixth street and Park avenue, New York; Elsie Duffield, Third Presbyterian Church, Newark; Evelyn Siedle, Central Christian Church, New York; Kathleen Phillips, Congregational Church, Plainfield, N. J.; Felice de Gregorio, Broadway Presbyterian Church, New York; Stasio Berini, Saint John the Baptist Church, New York; Alvin Gillette, Central Christian Church, New York; Walter Copeland, St. Matthew's Episcopal Church, Eighty-fourth street, New York.

Reich Pupils' Violin Recital

A violin recital was given at Carnegie Chamber Hall, New York, by the young pupils of Josef Reich on Sunday evening, May 5. The program was as follows:

"Festival March" (Reich), Herman and Nathan Feuerman, Joseph Berest, Henry Tietjen; "Berceuse" from "Jocelyn" (Godard), Hanna Shapiro; minuet in G (Beethoven), Henry Tietjen; "Fantasia" ("Rigoletto"), (Verdi-Singler), Lena Zietz; perpetual motion (Bohm), Samuel Schreier; polka (Danclo), Sadie Lotz; piano solo fantasia (impromptu), (Chopin), Pauline Shapiro; duet (Pleyel), Fiorenza and M. de Lorenzo; "Gypsy Dance" (Ernst), Herman and Nathan Feuerman; finale from concerto (allegro vivace), (Bohm), Joseph Berest; "Humoreske" (Dvorak-Rehfeld), William Kohler; concerto (first movement), (Seitz), Ida Kaplan; concerto (René-Ortman), William Teich; "Ciaccona", (Vitali), "Hejre-Kati" (czardas scenes), (Hubay), Castenzio Fiorenza; "Largo" (Handel), Entire orchestra.

The pupils showed training of a reliable nature and were warmly received by their friends. The youngest of the performers displayed remarkable poise, a thing that is unusual in juvenile players. Carl Hemman assisted at the piano.

College of Music Recital

A piano recital was given by Adalbert Ostendorff, a pupil of August Fraemcke, at the New York College of Music, May 2, when a full house heard the brilliant young pianist. He played the "Appassionata" sonata (Beethoven), Schumann's symphonic studies, a Chopin group and pieces by Ravel, Moszkowski and Liszt. His playing was exceedingly artistic, full of life and variety of nuance. Since last heard, the young artist has made fine progress, and the attention of the audience, and their enthusiastic greetings before and following his numbers, all showed the genuine pleasure given.

On May 10, a recital by the Junior Class is to be given at College Hall.

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WHAT THE TEACHERS ARE DOING

Aborn Operatic Pupils' Performance

Milton Aborn presented eight pupils of the Aborn Classes for Operatic Training at the Aborn Miniature Theatre, New York, on Tuesday evening, April 30, in a program which contained acts and scenes in costume from "La Bohème," "Mikado," "Carmen," "Madama Butterfly," "Tosca" and "Il Trovatore."

The beautiful and cosy theatre was filled to capacity, the audience consisting mainly of professional and amateur musicians and singers.

All the participants distinguished themselves in their respective roles both vocally and histrionically, and gave evidence of the splendid training afforded by the classes.

In the opening number, from "La Bohème," Bianca Saroya sang the role of Mimi in place of Marie Stapleton Murray, who was indisposed. Both Miss Saroya and John Campbell sang exceedingly well. Eleanor Grant Wetherill followed with "The Moon and I," from "The Mikado," which she sang with much charm. Aurelia Wares rendered "Vissi d'arte," from "La Tosca," with warmth and intensity. Beulah Beach and John Campbell were heard in an aria and duo from "Carmen," which gained for them much applause. A number from "Madama Butterfly" received a fine presentation by Frances Parker and John Campbell.

The closing numbers were from "Il Trovatore." Gladys Axman as Leonora made an unusually favorable impression. The other members of the cast were Devora Nadworney as Azucena, Giuseppe Agostini as Manrico, and Riccardo Bonelli as the Count di Luna.

The two last named artists are members of the Aborn Grand Opera Company, and volunteered their services for this occasion. Capital accompaniments were played by William J. Falk and Bethune Grigor.

George Edwards Presents Talented Pupil

George Edwards presented a talented pupil to a San Diego audience at the Wednesday Club, on April 17, in the person of Dorothy C. Whitmore, who was listened to by a large number of friends with enjoyment, her program being both varied and pleasing. The Union spoke of "her warmth of tone, care in pedaling and clarity of phrasing as being remarkable and reflecting great credit on her teacher, George Edwards." Mr. Edwards played the orchestral accompaniment to the Mendelssohn serenade and allegro gioioso.

Three of the Edwards published songs (Willis & Co., Cincinnati), "The Shepherd of Watteau," "Mignon's Song" and "Winter," made up the vocal group. The fact that Miss Whitmore is the happy combination of singer and player, and was able to render her teacher's songs so successfully, made the event doubly interesting, and George Edwards is to be congratulated on so pleasant a medium of presentation for his lighter works.

It is understood that this pianist-composer's big opus is to be played by the San Francisco Orchestra this coming July.

Students' Recital at Brooklyn Settlement

The Brooklyn Music School Settlement held its regular monthly students' recital on Sunday, April 28, the guests of honor being Marian Bauer and Emilie Frances Bauer. The school orchestra played Schumann's "Evening Song" and a minuet of Bach. William Higgins, a vocal student, sang "I Heard a Cry," by William Arms Fisher; "June Twilight," Fay Foster, and "Give a Man a Horse," O'Hara. Hanna Malter, a ten year old pupil, gave Grieg's "Elfin Dance" and "Album Leaf" and a Heller etude. Marjorie Love played a viola solo from the andante of Mendelssohn's E minor concerto. Sarah Frank acted as accompanist.

After a brief talk by Marian Bauer on "The Modern Movement in Music," six of Miss Bauer's songs were given by Mrs. Marsh, with Miss Bauer accompanying.

Percy Grainger and the Fort Hamilton Military Band will give a concert for the benefit of the Brooklyn Music School Settlement and the Fort Hamilton Civilian Relief on Monday evening, May 27, at the Academy of Music, Brooklyn.

Soder-Hueck Studio Notes

Ellie Marion Ebeling, soprano, who sang the role of Lady Harriet in the opera "Martha," recently given by the Mozart Society, was heard in two groups of songs at a musicale at Hotel McAlpin, New York, Sunday, April 20. Among her songs were "Il Bacio," Arditi; "Life," Ronald; "The Star," Rogers, which showed at once her notable ability, brilliancy, and ease in singing. "The Last Rose of Summer," from the opera "Martha," in its artistic simplicity and emotional tone color, thrilled her audience. On April 18, Miss Ebeling sang a program of songs on the Army and Navy night, given by the Junior League in Liederkrantz Hall, New York, again winning many friends with her beautiful vocal art. This gifted artist has gained wide recognition for her marked and rapid improvement since she began to study with Mme. Soder-Hueck.

George Reimherr, tenor, who is at present at Camp Upton, New York, sang a program of songs under the direction of the Y. M. C. A. at Camp Upton, April 17, delighting the boys with his vocal art.

Florio Pupil as Guest Soloist

Ella Markell, contralto, an artist-pupil of M. E. Florio, the prominent New York singing teacher, sang as guest soloist at the First Presbyterian Church, Camden, N. J., at a special musical service, Sunday, April 28. Mme. Markell, who has attained prominence in the concert field and as a church soloist, arouses great enthusiasm with her finished singing and well trained contralto voice, which is of unusual sweetness. She is soloist at the Asbury Park First M. E. Church, and recently appeared with pronounced success in a concert before the civic department of the Woman's Club at Asbury Park, in a program of classic

and modern songs, winning much praise for the ease and sureness with which she met the exacting demands of her brilliant offerings. Mme. Markell, as an artist-pupil of Elfert Florio, one of New York's voice specialists, from whom she gained not only her vocal production but most of her repertoire as well, gives all credit due to her teacher for her success.

Summer Courses at American Institute

June 17 the regular annual course for summer students begins at the American Institute of Applied Music, New York, Kate S. Chittenden, dean, continuing until July 26. It covers all branches of music, in charge of eminent specialists, as follows: Voice, McCall Lanhan; piano, H. Rawlins Baker, Leslie J. Hodgson, Anastasia Nugent, William F. Sherman and Katharine L. Taylor; violin, George K. Raudenbush; harmony, Anastasia Nugent and William F. Sherman; organ, William F. Sherman.

Another Berumen Pupil Heard

Clara Crangle, pianist, an artist-pupil of Ernesto Berumen, played recently in Washington, D. C., and made a fine impression. Miss Crangle has been studying with Mr. Berumen this past winter, and made quite remarkable progress in her work.

Selma Segall, Artist-Pupil of the Sapios

A notable success was achieved by Selma Segall on April 27, at the Waldorf-Astoria, New York, when she sang for the Woman's Press Club. Those who have watched the progress of this young American soprano were highly gratified to note the great strides she has made since her earlier appearances in New York, when she won the first Aborn scholarship offered to the National Opera Club.

The way in which Miss Segall sang the excerpt from "Cavalleria Rusticana" and Chaminade's "Eté," in French, evoked spontaneous enthusiasm. To the insistent demand for an encore she responded with Leoncavallo's "Matti-

ata," sung in excellent Italian. Gifted with personal beauty and a voice of rare charm and power, Miss Segall has all the qualifications which should bring her to the front rank of prima donnas.

Jessie Fenner Hill Studio Notes

Another Jessie Fenner Hill pupil to gain popularity is Jeanette Thomas, whose singing for the French Club concert in Union Hill, New Jersey, called forth spontaneous applause. Miss Thomas will soon sing at Camp Dix. She has been greatly encouraged by the critics to continue her vocal studies. The Jersey City Journal recently wrote of her as a "star among a galaxy of finished singers, whose soprano voice showed promise of operatic attainments."

Silber Pupil Gives Successful Program

Wilbur Chenoweth, a pupil of Sidney Silber, head of the piano department of the University School of Music, Lincoln, Neb., gave the following graduate recital in the Temple Theatre on Monday evening, April 29: sonata, F minor, Brahms; nocturne, F sharp; mazurka, A minor; scherzo, C sharp minor, Chopin; concerto, G major, Beethoven.

The Nebraska State Journal, reviewing the concert, said:

Wilbur Chenoweth, student with Sidney Silber, of the university school of music, appeared Monday evening at the Temple in a recital for graduation before one of the largest audiences seen at any similar event this season. Mr. Chenoweth is a rarely gifted young man. To temperamental qualities of high order he adds a keen sense of rhythm, great virility and surprising technical equipment. The brilliancy and beauty of the performance brought him one or more recalls after each number. The confidence, freedom, and apparent spontaneity with which the numbers were presented were all elements productive of the unusual charm of the performance. The memorizing alone of the big Brahms sonata of five movements, with which the program opened, was a feat in itself. Mr. Chenoweth played this difficult and complicated work with brilliancy and abandon. The poetic side of his art was brought out in the group of Chopin which followed. The nocturnes and mazurkas were played with wonderful delicacy of touch and interpretation. The Beethoven concerto in G minor, for which Mr. Silber played the orchestral parts, was notable for the beauty of technic and phrasing.

A bill has been presented to the French Chamber of Deputies calling for a fine of not less than 500 francs nor more than 2,000 francs for any one caught selling tickets to theatres subsidized by the state, at a price higher than the marked one.

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GOTHAM GOSSIP

Tollefsen-Hartmann "Hour of Music"—St. Cecilia Choral Club Concert—Buckhout-Kriens-Hampson Concert—Bernard Rubin's Pupils Play—Three Hoffmann Pupils Heard—Lazar S. Weiner Pupils' Concert—Marie Stapleton-Murray Correction—Three de Moss Engagements—Becker Pupil Wins Honors—Baldwin Plays American Works

Robert Huntington Terry Works—Love and Lea at Netherlands Society—Brocks-Oetteking Pleases New Jersey—Sorrentino, "The Tenor Superb"—Farnum Organist at Fifth Avenue Presbyterian—Fay Foster Evening at Manuscript Society—Overton Trio Plays Well—Dickinson Lectures for N. A. O., May 9

The fourth hour of music by the Tollefsen Trio took place at Chateau du Parc, Brooklyn, April 27, with Arthur Hartmann, composer and violinist, as guest. This was a very enjoyable affair, and was attended by a large company of young people, who listened attentively to the music. The trio began with a work by Godard. Charlotte Lund sang songs by Hartmann and Michel Penha, likewise playing a cello solo by Hartmann, and Mr. Tollefsen finished the program with four groups, original works and transcriptions by Hartmann. Mr. Tollefsen gave a humorous talk, in the course of which he said he had been unable to go to the movies or the circus because he had to stay at home and practise these difficult Hartmann pieces. He made some remarks on the compositions, and introduced Mr. Hartmann, the guest. Mme. Lund sang Hartmann songs so well that she had to contribute a patriotic encore number. Mme. Tollefsen's playing of the Strauss-Tausig waltz was facile and brilliant in the extreme. The encore, a negro croon, was played by cellist Penha, and this was very effective. A sarabande and gavot by Hartmann showed thorough familiarity with the classic style. "To a Wild Rose" and "Dancing Doll," transcriptions for violin solo by Hartmann, with clever piano accompaniment, were finely performed by violinist Tollefsen. Harriet Barkley, Mr. and Mrs. Vladimir Dubinsky, William A. Luyster and Alexander Rihm were among those present.

St. Cecilia Choral Club Concert

Henriette Speke-Seeley conducted the regular annual concert of the St. Cecilia Choral Club, The Bronx, at the Bronx Church House, April 30. The twenty-five young women comprising this able choral club sang works by Fauré, Rogers, Rossini and Buzzi-Peccia, with distinct enunciation and good quality of tone, especially in the Fauré song, and received much applause from the large audience. Lillian Morlang, one of the club singers, sang "In Sevilla" with excellent voice and style. Edward Asfzadour, violinist, raced through Borowski's "Adoration," and also played an encore. Jennie L. Hill's high, clear and brilliant soprano voice was most effective in a Verdi aria. She sings with much ease and clear enunciation. She also gave the obligato solo in Rossini's "Inflammatus," taking the high C with ease. Laura Blackwell (now the Countess Laura de Gozdawa Turczynowicz) gave a talk on the Prussians in Poland, and the singing of patriotic melodies completed the program. Mrs. George N. Deyo, pianist, and Emily Boeckell, organist, were capable at their instruments. Following are the officers of this club: President, Henriette Speke-Seeley; vice-president, Mrs. George Beerbower; recording secretary, Mary Dalrymple; corresponding secretary, Grace Bond, and treasurer, Maria Greenhalgh.

Buckhout-Kriens-Hampson Concert

The concert for the Women's Auxiliary of the Harlem Eye and Ear Infirmary was given April 24, with some well known artists. Mme. Buckhout, soprano, sang songs dedicated to her. Her three groups comprised the principal events of the afternoon. "You and I" by Stephens, had to be repeated. Songs by Mary Helen Brown and Kriens, Mme. Buckhout had to sing encores. Mr. Kriens played some of his own violin pieces, and Gordon Hampson, pianist, contributed solos by classic and modern composers. It was a delightful program.

Bernard Rubin's Pupils Play

Twelve young pianists, pupils of Bernard Rubin, united in a piano recital at Carnegie Chamber Music Hall on May 4. The hall was filled by an audience which appreciated the good playing of Silvia Goodstein, Ruth Rubin and Edna Lampbell, who are especially deserving of praise. They showed much talent, combined with hard work. Dorothy Cohen and Irving Cohen are unusual duet players. Rose Schweder, lyric soprano, pleased the audience very much with Italian arias, and others on the program were Milton Lippman, Blanche Lesser, Sylvia Biesenthal, Francis Daniels and Edith Preiss.

Not long ago Mr. Rubin received a Carnegie medal for his bravery in rescuing, on four different occasions, as many people. This was in August, 1916, at the beach at Belmar, N. J. An excerpt from a Belmar paper refers to his bravery, athletic build and prowess as a swimmer.

Three de Moss Engagements

Mary Hissem de Moss gives song recitals at Camp Upton, L. I., May 9, and at Camp Dix, N. J., May 17. On June 7, she appears in a private musicale at Verona, N. J. She remains as soprano of the Fifth Avenue Presbyterian Church.

Three Hoffmann Pupils Play

Ida Sesselberg, Werra Koehler and Erminia Blumer, pupils of Lisbet Hoffmann, were soloists at the Music Students League musicale on April 25. Miss Sesselberg played an impromptu by Schubert and "The Ghosts," by Schytte, remarkably well. She has a good technic, is very musical, and plays with dynamic control. Miss Koehler

and Miss Blumer played Arensky's waltz with clean technic and musicianly style on two pianos. Miss Sesselberg also accompanied cello solos, which were very well played by her brother, Charles Sesselberg.

Lazar S. Weiner Pupils' Concert

A pupils' concert by the Russian pianist and teacher, Lazar S. Weiner, was given at Carnegie Chamber Music Hall on April 27. Ten Weiner pupils appeared. Exceptionally talented little pupils were G. Piner, a boy six years old; J. Kamerman, and G. Mirell (who played a Mozart concerto), and Misses Wieg, Kamerman, Liebowitz and W. Scher. All showed they have been well taught by Mr. Weiner, who, at the age of twenty-one, has made a name for himself as a composer, pianist and teacher of piano. Many flowers were given the pupils, and the hall was packed. Support was given to the concert by Adelaide de Loca, contralto, pupil of S. Samoiloff, and Max Wornow, violinist.

Marie Stapleton-Murray Correction

Marie Stapleton-Murray was unintentionally referred to as one of the students at the Aborn Opera School in connection with a recent notice in which she sang "Marguerite." This is wrong, because Mme. Murray is an experienced concert and opera singer, whose vocal interpretations and handsome personality have received tributes from various parts of the United States. She has been prima donna soprano with the Aborn Opera Company for three seasons. To quote her, "I am at the Aborn Opera School as a professional student." She will sing with the Aborn Opera Company this summer, during their performances at the Bronx Theatre.

Becker Pupil Wins Honors

Edward Carter, pupil of Gustav L. Becker, gave a piano recital at Mehlman Hall on April 30, assisted by Marguerite Copeman, violinist. Mr. Carter played works by modern composers, making a special hit with the Rubinstein transcription of the "Turkish March" by Beethoven.

Baldwin Plays American Works

Samuel A. Baldwin, in the course of his recent organ recitals at City College, played works by American composers or composers living in America, as follows: H. T. Burleigh, of New York; Ralph Kinder, organist of Holy Trinity Church, Philadelphia; Gordon Balch Nevin, an organist in Boston; Clement R. Gale, organist of Christ Church and director of music at the General Theological Seminary, New York; John Hyatt Brewer, organist of Lafayette Avenue Presbyterian Church, Brooklyn, and Roland Diggie, organist at Los Angeles, Cal.

Robert Huntington Terry Works

Twenty-one musical works, consisting of piano pieces and songs by Robert Huntington Terry, the composer at the piano, were performed at the Warford studio April 16. They comprised the principal part of the program given in conjunction with songs by Florence Turner-Maley. Fluent melody and musicianly qualities of these Terry works have before this received due recognition by the MUSICAL COURIER. Their performance on this occasion by Catherine Self, Jessie Rowe Lockitt, A. E. Doyle and the composer was all that could be desired.

Love and Lea at Netherlands Society

Linnie Love and Lorna Lea recently sang for the Netherlands Art Society, following which the president of the so-

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Prima donna of the Bracale Opera Company, visiting the tomb of Columbus at Santo Domingo.

ciety recorded in their souvenir book the following: "Two gifted young artists, Linnie Love, soprano, and Lorna Lea, contralto, sang separately and in duets, receiving tremendous applause. Their voices blend beautifully, and they found an appreciative audience."

The young artists appeared April 21 at the Y. M. H. A. liberty concert at Public School No. 5. One of the hits of the evening was the duet by Penn, "The Magic of Your Eyes."

Brocks-Oetteking Pleases New Jersey

Hanna Brocks-Oetteking, soprano, not long ago sang in Jersey City, winning high favor, as shown by this press notice:

Hanna Brocks-Oetteking was the vocalist of the afternoon. She has a particularly high, clear soprano voice, with a fine range of tone, and she was in excellent voice yesterday. The crowd that taxed the seating capacity of the Auditorium showed keen appreciation of the singer's work, and she responded to five encores. Mme. Oetteking showed to best advantage in the "Jewel Song" from "Faust," by Gounod, and in an exquisite lullaby by Scott.—New Jersey Journal.

Sorrentino, "the Tenor Superb"

A recent booklet issued by Umberto Sorrentino contains pictures of this good looking gentleman, and a page on which is printed the following: "A Dominant New Figure in the Concert World. Umberto Sorrentino, Celebrated Italian Tenor. Leading Tenor of Royal Theatre, Florence, Italy; Grand Opera de Nice, France; Theatre National of Mexico City; Boston Grand Opera Company, etc. The Verdict of Europe and America: Voice of uncommon splendor, singular charm and personality, fine skill, wonderful equipment, remarkable enunciation, an ideal singer."

Farnum Organist at Fifth Avenue Presbyterian

W. Lynnwood Farnum is the newly engaged organist of the Fifth Avenue Presbyterian Church, succeeding Frank Sealy, who has been there twenty years. Besides the solo quartet, a chorus choir will be inaugurated in this conservative old church.

Fay Foster Evening at Manuscript Society

Tuesday evening, May 14, songs by Fay Foster will make up the entire program at the National Arts Club of the Manuscript Society of New York. The composer will be at the piano.

Overton Trio Plays Well

The Overton Trio, consisting of piano, violin and cello, play very enjoyable music, with real expression and exceedingly good taste, at the Shanley Restaurant, West Forty-second street, New York.

Dickinson Lectures for N. A. O., May 9

Clarence Dickinson will give his famous illustrated lecture, "The Evolution of the Organ," on May 9 at the Brick Church, Fifth avenue at Thirty-seventh street, New York. This is for the National Association of Organists, which later will hold a convention at Portland, Me.

Paulist Choristers' Visit to Mt. Vernon

Perhaps the most inspiring experience in the lives of the Paulist Choristers, who are touring the United States and Canada for the benefit of the French Relief, occurred on the afternoon of April 5, when the organization, in a body, visited the home of Washington at Mt. Vernon. They were presented with ivy and potted plants, which they intend planting at the famous missions in California.

The omnipresent sightseers, who had come to pay homage to the memory of the great patriot, halted in their stroll over the historic site as a tone of mystical sweetness floated above the tomb. There the choristers, under the direction of their organizer and leader, Father Finn, sang Grieg's "Ave Maris Stella," followed by "The Star Spangled Banner." As the fresh, young voices rose in the National Anthem one had only to look at their uplifted faces to realize that their souls were stirred to a depth of patriotic fervor which will make them worthy followers of the great American.

Haensel & Jones Artists at Important Festivals

The following list of spring festivals are using one or more Haensel & Jones artists: Cincinnati Festival, Matzenauer (four appearances); Ann Arbor Festival, Muzio, Matzenauer, Althouse, Middleton; Evanston Festival, Nevada Van der Veer, Althouse, Middleton; Newark Festival, Middleton; Richmond Festival, Althouse; Springfield Festival, Leginska; Kalamazoo Festival, Althouse, Middleton; Lindsborg Festival, Nevada Van der Veer, Reed Miller; Mount Vernon Festival, Middleton; Bluffton Festival, Leginska; Enid Festival, Nevada Van der Veer, Reed Miller.

Lieutenant Sousa a President

Lieut. John Philip Sousa, U. S. N., for the third time has been chosen president of the American Amateur Trap Shooters' Association. Lieutenant Sousa also was the first president of the organization.

Leopold Auer and the Chicago Musical College

The engagement by the Chicago Musical College of Leopold Auer will bring to Chicago next September the most illustrious violin instructor of modern times. Professor Auer paid a visit to the institution during his recent sojourn in Chicago, and expressed himself as greatly impressed with its resources.

In addition to its faculty for next season the teacher of Heifetz, Zimbalist, Elman, Seidel, Rosen, Kathleen Parlow and many another famous virtuoso, the Chicago Musical College has capped the enterprise which, in the department of violin playing alone, has brought to the city such renowned masters as Sauret, Heermann, Listemann and Theodore Spiering. There will undoubtedly be great eagerness to study with Professor Auer, who, if the achievements of his pupils are any criterion, is a wizard in the art of teaching. So great is the demand for his services in New York that it has become necessary to restrict the number of students who wish to avail themselves of his teaching. In Chicago, also, Professor Auer will limit his hours of instruction, and he will take only advanced students. Since it became known that this famous master had decided to join the faculty of the Chicago Musical College requests for his teaching have come from all parts of the country.

Final de Sadler Musicale

Fifty or sixty people assembled at the New York home of Mr. and Mrs. Willy de Sadler, 227 West Seventy-first street, for their last studio musicale of the season, including artists and music lovers from the best New York musical circles. The program of the evening was provided by Mrs. Ellen de Sadler, soprano; Jacques Jolas, the young American pianist, who is a protégé of Mr. de Sadler, and a number of Mr. de Sadler's pupils, in-



WILLY DE SADLER,
Baritone and vocal teacher.

cluding Zo Elliott, tenor and composer, whose song, "The Long, Long Trail," is one of the most popular musical numbers of the day; Charles Heckel, a baritone with a rich voice; Stella Tuttle, who gave up the profession of dancing to develop her delightful light soprano voice; M. Beasley, a bass with a deep, resonant organ, and Ruth Miller, whose delightful soprano was heard in solo and duet with Mr. Heckel.

The fine vocalism of each and every pupil gave proof of the excellence of Mr. de Sadler's work. Particularly was the improvement noticeable with Mr. Beasley, the bass, who came to Mr. de Sadler only six months ago with a voice which seemed completely ruined. Mr. Jolas was at his best in the Bach-Tausig toccata and fugue in D minor and a Chopin group. Later he played in his usual finished manner, with Benno Scherek at the second piano, a movement from the Saint-Saëns concerto in G minor, evidencing his splendid mastery of the piano in every measure.

Mrs. de Sadler met with equal success in each of her two roles, that of hostess and that of singer, in which her splendid interpretation of Gluck's "Divinites du Styx," from "Alceste," must be mentioned especially, and also that of Gretchaninoff's "Triste est le steppe," in which she shone no less.

The guests departed expressing their thanks to Mr. and Mrs. de Sadler for a rare musical treat. Among those present were the vocal artists, Misses Fox, Maxwell, Louise Homer, Jr., and Taft; the pianists, Charles Cooper and Skjerne; the violinists, Cade; Thomas Wilfred, the Danish lute player; the composers, Dwight Fiske and Zo Elliott; Dr. and Mrs. Hoving, the latter formerly a well known Swedish actress in Stockholm, and their daughter, Mrs. Wiechman-Damrosch, Lady Coffin, Baron and Baroness Dahrlup, and many others.

Mme. Tafel Arranges War Benefit

Prominent artists who have volunteered to give their services for the concert and fashion fete being arranged by Mme. Tafel for the benefit of the Stage Women's War Relief, Thursday evening, May 16, at the Ritz-Carlton, are: Ernestine Schumann-Heink, contralto; Maggie Teyte, soprano, and Max Rosen, violinist.



Cleofonte Campanini

General Director of the
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OPINIONS OF THE PRESS

Laudation for Mabel Garrison

Recent comments in the daily papers concerning Mabel Garrison's art show the following:

A coloratura soprano new to Cleveland, Mabel Garrison, of the Metropolitan Opera Company, a sure enough American singer, a native of Baltimore (and we know the charming voices of our Southern girls), won a triumphant success.

Limpid, clear and true her tones floated out, now in lovely cantilena, now in mounting cascades of dazzling fioritura. Miss Garrison's voice is of a quality best, though inadequately, described as flute-like. For no flute could match its loveliness of texture or its radiant brightness.

Decidedly a most delightful singer and one ranking high in the coterie of distinguished coloratura sopranos who now are reviving the best traditions of the bel canto.

The art of Miss Garrison was impeccable and she delighted her listeners and won from them enthusiastic and prolonged applause. —Cleveland Plain Dealer.

It probably was not the result of intention, but the ones responsible for the series of three concerts given here during the winter certainly saved for the last the best, for Mabel Garrison, who sang here last night at the Burslow, was the walnuts and wine of the banquet of song served during the winter. Miss Garrison was the most refreshing because not only did she literally exude youth, but her voice and presence were of the springtime.

Miss Garrison's voice is "pure and liquid clear," and this probably best describes it. Miss Garrison's voice is a clear soprano, so well controlled that to describe it one would say that each note wedded itself to the following one before each could be wedded to space. Superlative adjectives could describe the pleasure her singing gave, and cold critics would have to admit the splendor of tone she so unblushingly lent to the delight of the audience. A stranger to audiences here, her first appearance on the stage was a triumph over the frigid temperament of Charleston audiences. The reception given Miss Garrison was a certain index that she was charming, and encore after encore to every number was a certain proof of the splendor of her voice.

The professional critic could go into critical ecstasy over them, but laymen were satisfied to hear a beautiful young woman, with a delightful personality and a marvelous voice sing to them for an hour and a half the sort of songs they wanted to hear sung in a faultless manner. —Charleston Gazette, Charleston, W. Va.

She fully came up to the expectations of music lovers in this city, who were at once charmed and captivated by her lovely, pure voice and intelligent rendering of her program. Her unvarying purity of tone, her staccato, were as clean cut as steel, without being the least bit metallic. Her runs were like tiny rockets of sound, and with all her musicianship a thing of joy. At the conclusion of "With Verdure Clad," Miss Garrison was greeted with tumultuous applause.

Miss Garrison's singing of the beautiful "Polonaise" from "Mignon" was one of the finest things of the evening's performance. In this she was given an opportunity to display the exquisite trills and runs which she does so perfectly. She has a most beautiful soprano voice, especially suited to this number. It was given with an archness and naivete which were quite irresistible. She was superb. Again her trills and runs were noticeably perfect! Her high notes were sustained and sweet, while the manner in which she gave the number was perfect both from the dramatic and musical point of view. —Daily Eastern Argus.

Miss Garrison possesses a mellow voice of beautiful texture which is handled with ease and charm. The voice is delightfully flexible and used with fine skill to produce telling effects. The vocalist's taste, skill and charm were convincing. —Portland Evening Express and Advertiser.

More Praise for Evan Williams

Evan Williams invariably captures his audiences. He scored a great success at the dedication of the new municipal organ in Denver, Colo., recently.

SINGING OF WILLIAMS CAPTIVATES AUDIENCE

ARTIST SCORES GREATEST TRIUMPH OF EVENING

It would be an uncommon voice that could compete for favor with the organ at its dedication, but such a voice has Evan Williams, soloist of the occasion; sweet singers of Wales are traditional, and Mr. Williams did not shatter any of our traditions.

His voice rang like a clarion through the great hall, and time after time he was recalled and graciously responded with encores. —Denver News.

EVAN WILLIAMS CAPTIVATING IN SONG

WAS IN HIS BEST FORM, WITH AN EMOTIONAL GRASP EQUAL TO ALL NEEDS

One whose popularity has grown to immense proportions through the medium of Victor records is no stranger to any audience before which he may appear. So when Mr. Williams sings there is the mutual advantage of a friendly background. However, he needs no assistance in captivating any audience save his soulful singing. Though a veteran of the concert room, he was in his very best form last evening, and when that is said it means that all the fine points of singing were presented. Moods expressed by tone color and sentiment conveyed by perfectly distinct enunciation plus beautiful pronunciation of words.

Williams has a tone quality and a means of projecting his message all his own. His interpretative power is superlative and his emotional grasp equal to all moods, from the very intimate and communicative simplicity of "There, Little Girl, Don't Cry" to the heroic stand of "Judas Maccabeus" calling a nation to arms in the cause of freedom.

It must not be understood that Mr. Williams is a modern reciter of songs, for though his activities extend backward to 1896, when he made his first big appearance at the Worcester festival, his voice has much of the sweetness and charm of youth and he is a singer of unusual gifts. To understand the credit due such an artist for maintaining his popularity over such a span, just reflect that of

his associates at that first occasion at Worcester he alone sings now. Nordica, Stein, Campanari and Duffi, all gone from the public's view.

There was so much good in all of Williams' work last night that it is difficult to tell just where he excelled. Let us say that he suited all tastes through his varied means of expression. His voice responded to all demands, from elevating the simple songs in the last group to the proper plane of interest and enjoyment, to clarion high notes such as one does not often hear. —Colorado Springs (Colo.) Gazette.

Durango people turned out in large numbers last evening to hear Evan Williams, the noted tenor, at the high school auditorium. It is stated that late arrivals were disappointed as the auditorium was not large enough to seat the crowd. Mr. Williams' singing will long be remembered by all who had the opportunity to hear him last evening. —Durango (Colo.) Democrat.

Edna Stoessel Pleases with Cercle Gounod

Edna Stoessel, pianist, a sister of Albert Stoessel, the prominent young American violinist now with the colors, appeared as soloist on March 10 with the Cercle Gounod Orchestra, of New Bedford, Mass., under the baton of Conductor Godreau. Miss Stoessel played the difficult Grieg concerto and a group of shorter pieces for piano alone. Her success was emphatic, as proved by the following excerpts from the New Bedford press:

Miss Stoessel was mistress of the situation at all times, and played the piano part with a splendid appreciation of its meaning, with a beautiful, liquid tone and with fire and virility. Miss Stoessel was also very fortunate in her solo numbers for the piano, the Chopin nocturne in F sharp major and the same composer's etude in A flat. Her third number was the Liszt Hungarian rhapsody No. 6, the contrasting moods of the "Lassan," or slow movement, and the "Friska," or rapid movement, being brought out with the utmost clearness. The "Friska" movement, with its rapid octave passages, was played with crystalline clearness and with power almost equal to the masterly performances of this number given by Teresa Carreño in the years gone by.

That Miss Stoessel will be a commanding figure among the younger pianists of the present day was made clear to all those who heard her last night. She was received with every evidence of sincere approval by the audience, who demanded two encores. —New Bedford Times.

Last evening's concert served to introduce to patrons of the Cercle Gounod Edna Stoessel, a New Bedford pianist whose previous appearances in smaller concerts have attracted very favorable notice. The Grieg concerto, which she played first with the orchestra, was a severe test of her abilities, and she met it successfully. She plays with confidence and precision; and if the concerto failed to appeal strongly to the audience, Miss Stoessel's rendition of it won their admiration. It was in the second group, especially the Chopin etude and the Liszt rhapsody, more particularly the latter, that her skillful playing, combined with music exerting a distinct emotional appeal, gave the audience its greatest pleasure. Miss Stoessel was charming in appearance and manner and we hope to hear more of her in the future. —New Bedford Standard.

Miss Stoessel played brilliantly with the orchestra, and in her two Chopin pieces and the lovely Liszt rhapsody her work was constantly engaging and satisfying. Of course, the technique of a concert pianist is to be taken for granted, but one cannot refrain from a word about the smooth, precise octaves in the "Friska," or quick movement, of the rhapsody, and the smooth, pearly runs of the D flat major waltz, which, with a nocturne or Schumann, she added in response to fervid applause. —New Bedford Morning Mercury.

Otis in Gilbert Songs

Florence Otis sang songs by Hallett Gilbert, April 18, at the Tuttle residence, New Haven, accompanied by the composer. April 21 she sang similar songs at the third concert of the American Music Optimists, Hotel Mar-seilles, New York, and April 22, at Camp Merritt. Her success at all three affairs was due to her beautiful voice, handsome personal appearance, and the merit of the Gilbert songs, which "take hold" of audiences. The New Haven Times-Leader of April 19 said:

Miss Otis selected a most happy program. The fascinating lyrics and brilliant piano settings, with the composer at the piano, left nothing to be desired. The audience showered applause in abundance on both singer and composer. Miss Otis displayed versatility and flexibility of voice, as well as dramatic interpretative ability. The charm of the Gilbert songs, enhanced by Miss Otis' expressive interpretation and attractive personality, made it difficult to decide what was most delightful. All present hope to hear Miss Otis and Mr. Gilbert again.

Hans Hess "a Remarkable Cellist"

Hans Hess' playing of the Boellmann variations at Lafayette, Ind., on April 19, as soloist with the Chicago Chamber Music Trio, brought forth the following glowing praise for this fine Chicago cellist:

Hans Hess, the American cellist, played with a remarkably beautiful tone which seemed never to waver and which accounts for the remarkable popularity this artist has attained. His playing is also graceful, and artistry and musicianship evident in all he does. —Lafayette Courier.

Hans Hess, a remarkable cellist, presented the Boellmann variations that was as beautiful as it was intricate. —Lafayette Journal.

Mischa Elman Reconquers San Francisco

It looks as if San Francisco had voted unanimously in favor of Mischa Elman when he played there during his recent Western trip. Here is what the papers said:

MISCHA ELMAN ATTAINS NEW HEIGHTS IN FIRST RECITAL

The return of Mischa Elman was hailed yesterday by an audience that anticipated great musical pleasure—and received it. Indeed, the need was greater than could have been forecast, for Elman, with all his triumphs, went beyond that which he has ever before given in this city. His place as a virtuoso has been recognized since he was old enough to carry such a description of his work; his talents have been unquestioned and his offerings received with little adverse criticism, except that attending differences of opinion regarding possible style or mannerisms.

After an absence of a year, Elman seems to have jumped ahead immeasurably. The "Elman tone," beautiful in its vibrancy, has increased greatly in spirituality.

Spirituality, indeed, is the big gain in Elman's playing. Having lost nothing of the human note nor that strength which dominates all minds, musical or untrained, he has added a finesse and a delicacy that previously had been but hinted at. It is a splendid acquisition, not only for the further enjoyment of his hearers, but to the realm of music itself, which before it can give its fullest message, must touch the innermost depths independent of effect upon the ear. —The Chronicle, April 15.

ELMAN'S TONE HOLDS CROWD UNDER SPELL

Mischa Elman has played in San Francisco some half dozen times before; never has he played with the potent allure with which he held his audience at the Columbia Theatre yesterday afternoon in the first of his two concerts here.

It was the greatest Elman that San Francisco has ever heard; greatest in poetic vision, in sympathetic interpretation, in wealth of colorful tone, in technical skill—in everything in that bundle of wizardries the possession of which makes him one of the masters. Those who have heard him at his former concerts here are responsible for this, declaring that he has grown immeasurably in the year since he was last heard here.

There are no words to describe the Elman tone. Who can put into words the maddening beauty of a rose and gold sunset; how may one use a scalpel on beauty so intense that it causes pain, or paint the passion of a heart, the tenderness of a dream? One does not gild the lily. —The Bulletin, April 15.

Baltimore Acclaims Lucy Gates

Baltimore accorded Lucy Gates enthusiastic acclaim on the occasion of her recent appearance there as soloist with the New York Symphony Orchestra. The Baltimore papers spoke of her thus:

LUCY GATES DELIGHTS LARGE AUDIENCE. SUBSTITUTE MAKES UP FOR DISAPPOINTMENT IN CHARMING NUMBERS. SINGER CORDIALLY WELCOMED.

The audience received Lucy Gates most cordially, and she soon showed that she was mistress of accurate vocalization and possessed a wonderful control over her voice. Her voice is pure and clear and at the end of the "Bell Song" she was given an ovation, being compelled to respond to a number of recalls. Her second number, from the "Barber of Seville," brought a renewal of the applause. —American.

To Lucy Gates, the soprano, who took the place of Galli-Curci as the soloist of the concert, was accorded an unusually hearty greeting. Real individuality, remarkable beauty of tone and artistry of a very high order indeed were revealed in Miss Gates' reading of Rossini's "Una Voce Poco Fa" from the "Barber of Seville." —News.

LUCY GATES GIVEN OVATION

Miss Gates, who sang here earlier in the season with the Baltimore Symphony Orchestra, repeated the favorable impression she made upon that occasion. Miss Gates is an artist of no little distinction with an almost incomparable technique, where clear flexible voice and faultless phrasing are finely displayed in the familiar bravura numbers. The quality of her middle register is very beautiful, the organ being displayed to particular advantages in the Rossini number. —Evening Sun.

Miss Gates' voice has matured and broadened immensely since she was last heard here. Last night her singing was marked by admirable authority and poise. Her tones in the middle and lower register were remarkably fresh and brilliant and she sang the difficult "Bell Song" from "Lakmé," in which every deviation from pitch is noticeable, with delightful purity of tone. Her second number was "Una Voce Poco Fa" from Rossini's "Barber of Seville," which she sang with ease and charm as well as dramatic power and her phrasing was particularly good. The audience showed its appreciation of her singing as well as of the difficulty she had undertaken in filling in at the last moment, and gave her an ovation. —Sun.

Mischa Leon at Monte Carlo

Mischa Leon, the operatic tenor, who was last heard in this country with the ill fated and short lived Interstate Opera Company, and whose final American appearance was in a special performance of "Carmen" with Donalda at the Lexington Opera House, New York, has scored an emphatic success as one of the leading tenors at the opera of Monte Carlo, where he created the role of Sir Kenneth in the revival of a posthumous opera by Balfe called "King Richard." The Paris Figaro said of him:

In the moment of his first contact with the public, Mischa Leon immediately revealed himself as one of the greatest tenors of the moment, and an audience which filled the opera at Monte Carlo re-

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called him on several occasions. He is a remarkable tenor, whose voice is of pure quality and of a warm and rare timbre. His style, his acting talent, the intelligence with which he entered into his part, and the elegance of his physique designated him as the real successor of Jean de Reszke. Because of his success, Mischa Leon was immediately re-engaged by Raoul Gunsbourg for the next season at Monte Carlo.

Mischa Leon, as Sir Kenneth, was a great success, alike in person, aspect, costume, voice and style. Tall, robust and shapely, he looked every inch a doughty knight. His voice is of rare quality. It is a true tenor, remarkable not only for its sweetness but also for its manly richness. He takes (and took) B flat in all several times in the same piece or scene, fortissimo, with absolute ease. He never forces his voice, never oversteps the frontier of his power; and from the lowest to the highest notes his tone is beautifully mellow and warm: its velvety warmth, in fact, reminds me somewhat of Calvé's. He does not resort to the Italian tenor's tricks of prolonged holding of a telling note, and even more prolonged deceleration—tricks deliberately employed to paralyze the injudicious with the vanities of sheer virtuosity; but he can "vocalize" as well as the best of them and he is master of a wonderful pianissimo: as he delightfully proved by his exquisite rendering of the romance at the close of the first act. This charming piece brought him prolonged applause; he had performed to repeat it, and he sang it the second time with a finish of style and a tenderness of feeling even greater than before. Mr. Leon is not only an exceptional tenor; he is also an artist.—Paris Continental Weekly.

Sandy Scores in Philadelphia

On the occasion of Herman Sandby's recent recital in Philadelphia, the local press applauded him enthusiastically. Several of the popular cellist's criticisms are appended:

It was indeed a pleasure to hear the fine, velvety tones of Mr. Sandby's instrument once again. There is a satisfying, appealing timbre to his tone which is missing from the stirring, broader notes of more virile players. Mr. Sandby is essentially an intensive artist, with a feeling for delicacy and the finer subtleties of life. That is why he was most effective in the Sibelius group. Every number in the "Sibeliana" is a gem, and the cellist last night set off their beauties by his admirable performance.

But delightful as was Mr. Sandby's playing, it was removed from the foreground by one of the most striking programs heard here in a long time. It teemed with life—the life of a people—and made a vital appeal to the audience which was rapt in its attentiveness until the very end. Mr. Sandby showed the full extent of his art, which embraces the genius of arrangement and creation equally.—Philadelphia Evening Ledger.

The size of the audience, which took about all the seats, bore witness ere a note was played to the fact that Philadelphia friends and admirers of the artist are many and loyal.

Mr. Sandby made his very fine old Italian cello do as he wished and express the inmost meaning of what he played. His gifts as a composer have long been recognized, and his Scandinavian settings are among his conspicuous successes. Mr. Sandby's style is compact of fire and grace, and his technical elegance was a model for the emulation of the many students of his art who intently followed his performance.—Philadelphia Public Ledger.

Herman Sandby was cordially welcomed by a large audience at Witherspoon Hall last evening, when he presented an interesting recital program. The program last evening was made up for the most part of his own works and transcriptions which he has made from those of other composers. Most notable were the transcribed group entitled "Sibeliana"—Sketches from the Land of the Thousand Lakes and Sibelius and the five examples of Scandinavian folk music for violin, cello, and piano, by Mr. Sandby.

The former are particularly picturesque and melodious, and were played with the facility and appreciation for which the cellist is well known.

The group of songs set by Sandby to poems by Oscar Wilde, Michael Strange and Walt Whitman, are "modern" without the departure from the rules of harmony and lucidity which many present day composers appear to think necessary, and show that the cellist has genuine talent for song writing as well as composition for his instrument.—Philadelphia Evening Bulletin.

Mary Jordan Under Charlton Management

Mary Jordan has added still further to her prestige by successful concerts in Toledo, Bridgeport and New London, which followed close on the long series of appearances recently noted. In each city the critics were warm in their praise of the contralto's art:

Miss Jordan has a sympathetic and mellow voice which has been thoroughly trained and brought under control. She sings with intelligence and warmth, and she has large interpretative power, and with these abilities she makes an impression with every song. She has personal beauty and an imposing and magnetic stage presence. Her selections were all interesting.—Toledo Blade.

Miss Jordan gave the Contemporary Club one of the most delightful song recitals of the season. Miss Jordan has been a favorite in this city since her appearance with the Bridgeport Oratorio Society.—Bridgeport Evening Post.

Miss Jordan was at her best in voice and manner. She has a charming manner and a command of voice that is most refreshing. Full and strong, her notes were perfectly rendered.—New London Globe.

Miss Jordan was at her best. Her contralto voice is of rich quality, great breadth, and she sings with dramatic power.—New London Telegram.

Miss Jordan will continue her concert work next season under the management of Loudon Charlton.

Novaes Wins with Boston Symphony

A further addition to her long list of successes was scored by Guiomar Novaes on April 12, when the pianist appeared as soloist with the Boston Symphony Orchestra, playing the Chopin second concerto. This engagement came close on the heels of a joint recital with Jacques Thibaud, and it left no room for doubt that the young Brazilian pianist has won Boston as completely as she has all other sections of the country. The critics have seldom been more lavish in their praise. "Her tone," said the Boston Post, "is of lovely purity; her arpeggios crisp and rippling; her feeling evidently one of poetic love for the most poetic of composers for the piano. Her playing was full of charm and she was warmly applauded."

Praise of a similar character was bestowed on Miss Novaes by all of the other critics, as the following excerpts indicate:

Guiomar Novaes, the Brazilian pianist, gave true pleasure yesterday afternoon as soloist at the symphony concert by an uncommonly beautiful performance of Chopin's F minor concerto. Miss Novaes kept the haunting lyricism which pervades these measures, doing no violence to their graceful contours, recreating their beauty with a sense of its fragrance and its poetry.—Boston Globe.

Guiomar Novaes had a tropical abandon in the work which made it especially attractive. Miss Novaes was superbly brilliant in the finale, and her broad octave and chord playing, her clear scale work, her surety and well-defined phrasing aroused the only enthusiasm

of the afternoon and she was recalled again and again, and deserved the tribute.—Boston Daily Advertiser.

Miss Novaes played the great Chopin concerto with stunning effect. The audience just clapped and hammered on the floor until the little Brazilian phenomenon bowed a dozen times.—Boston American.

She deserves the distinction of being called to appear with the Boston Symphony Orchestra. Nobody will deny that she has a splendid tone. The first sound she struck on Friday afternoon proclaimed this irresistibly to her hearers. Nobody will deny, either, that she has a facile execution. Where was the remotest hint of a rhythmic hitch in all her performance on Friday afternoon? Her ability to give melodies all the coloring necessary to make the F minor concerto picturesque, and her ability to give decorative passages all the freedom and delicacy of contour necessary to make the piece ingratiating could by no means be gainsaid. To say this of the pianist, and to add that she handles all problems of expression and technique as ably as any of the women who in former years appeared with the orchestra, is to say only what should be said. She is, indeed, the equal of the women, and perhaps of the men, too, of the past. Her playing measures up to all historic standards.—Boston Christian Science Monitor.

From end to end of the concerto out of Miss Novaes' playing shone the radiance which is the pure lustre of Chopin's music. Light were the rhythms to which she sped the mazurka-like Finale, with sensitive pianity and variation but never with distorting emphasis.

Warren Proctor's Delightful Singing Praised

Frederick Donaghy, of the Chicago Tribune, commented on Warren Proctor's recital of March 11 as follows:

Warren Proctor would, if versed in the repertoire, be a reasonable insurance against some of the tenor trouble Mr. Campanini has been through. He gave a recital last night in Central Music Hall, and sang well enough to suggest that; also, to indicate definite betterment in style and tone within the last year. His is a good voice of the lyric or romantic quality; and he uses it with refinement and breeding. Mr. Proctor did some delightful singing in English and French groups, indulging adroitly a wire-drawn pianissimo of exquisite effect.

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gettable climax of her impersonation came in the cathedral scene. So superbly tragic and beautiful was she in her grief that not even the topping off of Mr. Caruso's crown sufficed to distract the audience for long from the moving spectacle. Such dignity, such grandeur of spirit, must be inborn. They cannot be manufactured or acquired.—Boston Post.

Mme. Matzenauer sang with that opulence, that great broad sweep which is hers, and with the lovely delicacy which almost sets her apart from other singers of similar vocal quality. At a recent concert she proved that she was one of the great singers of songs of the day. Last evening she equally established her right to be classed among the great women of the operatic stage.—Boston Evening Record.

Mme. Matzenauer's rich voice, with its liberal compass, was amply displayed in the music for Fides, which severely tests any contralto.—Boston Herald.

Akin in distinction of song was Mme. Matzenauer in the part of Fides. As in concert her singing recently suggested in Boston, as in opera it affirmed anew last evening, she stands now at the zenith of her powers. Her voice is of exceeding sensuous beauty, opulent of body, full and free of flow, susceptible to modulation and color, curiously euphonious with instrumental choirs, with the blended tones of duets or ensembles. An unfailing intelligence directs it through a diverse artistry. The connoisseurs of song had reason to marvel at Mme. Matzenauer's command of the slowly unfolding, largely fashioned, variously expressive music of ornament in which the speech of Fides abounds.—Boston Transcript.

Of her work in "Aida" the press was equally enthusiastic:

Mme. Matzenauer as Amneris, was in familiar prime of faculties that join to richness of voice and mastery of song the power of tones to summon and deepen emotion, to embody character.—Boston Transcript.

Smoothness was present in full measure in the glorious singing of Mme. Matzenauer. Round, full tones, warm and satisfying, made her presence on the stage a joy.—Christian Science Monitor.

Mme. Matzenauer triumphed in song and action. A regal figure, she sharply defined the character. This princess was not only ardent and voluptuous; she was a woman of brains and intelligence, keenly conscious of her rank, irritated at Aida's presumption in rivalry. She enjoyed trapping the slave into an avowal of her love for Radames. The singer's glorious voice, admirably controlled, was used with skill and artistic restraint. There was no attempt to impose its power.—Boston Herald.

The great contralto added another role for the first time here, one to equal her Fides. Her Egyptian Princess is a true daughter of the Pharaohs. The scene with Radames will be one of the supreme memories of any season at this opera house. A voice used with dramatic eloquence, enriched her performance.—Boston Globe.

"Not a Better American Basso Alive Today"

"Mendelssohn Club and Arthur Middleton an Invincible Combination," headlines the Chicago Examiner apropos of this artist's recent appearance in that city. Echoing these sentiments in the most glowing terms, the Chicago press gave the following remarkable tributes:

Arthur Middleton did some very fine singing last evening, singing with voice and brains and heart. It was a pleasure to hear Mr. Middleton's English, the words coming out crisp and clear, yet not with any labored, elocutionary distinctness, but as if he had something to say that he wished the people to understand. Then the tone itself was so solid and meaty sounding that it satisfied you. It may have taken him years to get this all adjusted so that he knew just how to do with his voice what was in his mind, but he has it now. Only a man who had a voice in the first place, and who had learned how to manage it could have given the final song "Farewell with the force and simplicity that would make its story tell. No matter how much temperament a singer may have, or imagination, or desire if he has not the technical skill he cannot send it out with power. Mr. Middleton had his voice so at command that he could make the music sound like a spontaneous expression of feeling in which technic had no part, and this is art.—Chicago Evening Post.

The unusually large attendance may have been, and I am fairly sure it was, on account of the added luster of Arthur Middleton's name on the program. Our own Middleton was in superb voice; therefore it goes without saying that America's best basso had a great success. His first number, from Ambroise Thomas' "Le Caid," was sung with vocal finish and intelligent understanding of text and tradition. But, besides the interpretative perfection, one must praise the smooth treatment of coloratura passages, scales, trills, the clear French diction and the fine mezza-voces. The tone was opulent and warm. Mr. Middleton was a vocal virtuoso, I repeat a bravo, bravissimo for Mr. Middleton, who deserves a place of honor on our own Auditorium stage. There is not a better American basso alive today and he should be here singing major parts.—Chicago Evening American.

MENDELSSOHN CLUB AND ARTHUR MIDDLETON AN INVINCIBLE COMBINATION.

No more popular soloist could have been engaged than Arthur Middleton, and this time "our own Arthur" was all there. Both in his variety of solo numbers and in his incidental solos with the chorus he aroused the utmost enthusiasm and had an unequivocal success.—Chicago Examiner.

Arthur Middleton, the American baritone, added his artistic attainments to the evening's music with telling effect. The solos for baritone brought out the many vocal gifts of Mr. Middleton, who sang with a beautiful tonal emission with clear enunciation and with genuine artistic feeling.—Chicago Daily News.

The organization is usually fortunate in its selection of soloists: last night it was exceptionally so. Middleton's gorgeous voice and extraordinary enunciation were exercised to the limit.—Chicago Daily Journal.

With Arthur Middleton's superb voice for the special offering, Mr. Wild last night took the Mendelssohn Club through the final bill of its twenty-fourth season. Mr. Middleton sang gloriously, and with exquisite regard for the text even when it was not easily vocable.—The Chicago Daily Tribune.

Cordelia Ayer Paine in Canadian Recitals

Cordelia Ayer Paine, the pianist, has returned to Minneapolis after completing a tour of Canadian and middle western cities. A part of her winter was spent in New York, where she appeared at various musicales and recitals. She will remain in Minneapolis a few weeks before going to her summer home, Stonecroft, near Duluth. A recent criticism of Miss Paine's work before the Presto Club, in Guelph, Canada, said:

Every seat in the hall was occupied, and Miss Paine was eminently successful in holding and maintaining the enthusiasm of her audience for the entire evening. Her program was varied and excellent, and she displayed talents rarely heard in pianists in this country. She had a splendid tone, unlimited technic, brilliancy, finish and exquisite expression, with which she entirely captivated her hearers. She was enthusiastically recalled.

The Gardini Recital at Ottawa, Canada

Commenting upon the recital of Nelli Gardini at Ottawa, Canada, the Ottawa Citizen has the following to say:

It was an exceedingly pretty thought of Nelli Gardini to give the work of a Canadian composer premier honors on her program at

the Russell Theatre. As Mme. Gardini proved when she was here in grand opera, she is essentially an operatic singer, and she scored her greatest triumphs in the excerpts from operas, namely "L'Air de Lia" from "L'Enfant Prodigue" and the aria from Puccini's "Madame Butterfly." In these she had plenty of scope to give free expression to the immense dramatic power of her lovely soprano voice, with its wealth of feeling and sympathy. In the first named there was a dramatic tension which gripped the hearts of her listeners, while in the latter, the audience had the all too short opportunity of seeing her in one of her greatest triumphs. Her fine interpretation was given a tremendous greeting. Mme. Gardini scored an equal success in her next group of six songs, each being given an individual touch. Her singing in Norwegian might almost lead one to believe that she was of that nationality, and the ease and charm with which she rendered two Grieg songs revealed her intimate knowledge of the Scandinavian composer's tongue. Two French songs were also unusually interesting. "Somewhere in France," a fine encore, which Mme. Gardini gave following the air from Debussy, showed a deep feeling of sympathy and love for the boys at the front. It was a most impressive performance.

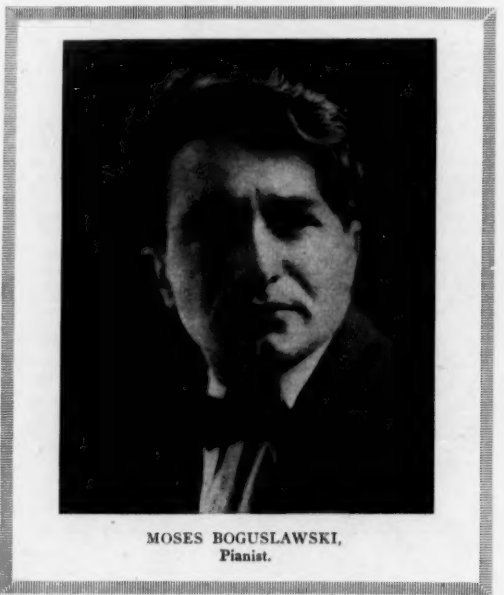
Boguslawski Praised by Kansas City Critic

Moses Boguslawski, pianist, on the occasion of his recent recital in Kansas City, Mo., received the following enthusiastic tribute from Mrs. M. K. Powell, the able critic of the Kansas City Star:

THE BOGUSLAWSKI RECITAL.

A FINE PROGRAM SUCCESSFULLY GIVEN BY THE PIANIST. Interest in a recital by M. Boguslawski is always sufficient to fill every seat in the Jewish Temple. Last night's audience comprised students, amateurs, professional musicians, together with a large representation of society people.

There was marked enthusiasm, particularly following the Liszt tone pictures and Chopin numbers. The artist was generous with encores, playing a Chopin mazurka, the popular "Shepherd's Hey," by Percy Grainger, and a reverie of his own, in addition to a long and brilliant program. His best work was done in the earlier numbers, the Bach-Busoni prelude and fugue disclosing an almost faultless technic and a broad and dignified contour. Always capable of dazzling effects and of weaving delicate tone tissues with the embroideries and arabesques that delight younger



MOSES BOGUSLAWSKI,
Pianist.

artists, Mr. Boguslawski's performance last night indicated a larger promise and a higher goal.

The Brahms variations on a Paganini theme are a tremendous ordeal, for there are twenty-eight of them. The lighter ones, notably a thistledown waltz and a tiny scherzo, were delightfully played.

The tone pictures comprising the Liszt Filigrane brought out the same characteristics. The religious atmosphere of the chapel picture was reproduced with much refinement, the call of the mountain paths invading it again and again with delicate urgings. The placid lake was a little masterpiece of imagery and all the gentler scenes of the journey were expressed with a fine sense of color and perspective.

Mr. Boguslawski is much at home with those composers who have written principally for the piano, and in the piano idiom. Although his Chopin numbers were placed at the end of a heavy program, and may have suffered some loss of delicacy and clearness in consequence, they were at the same time very beautiful and interesting. Mr. Boguslawski misses nothing of the lyrical fancy in Chopin, bringing to the music of the fanciful Pole fancy almost as delicate, enveloping the themes with gossamer lightness. He played both the early and the late Chopin, the lyric and dramatic, but it is the first that suits him best and in which he best pleased the audience.

The insistent applause at the end of the program induced the artist to return and play a composition of his own.

Max Rosen's Second Chicago Recital

A few of the press comments on Max Rosen's second Chicago recital, on April 21, are reproduced below:

ROSEN PROVES TONE MASTER.

Max Rosen draws a tone of exquisite quality from his violin, and he seems to turn instinctively to the music which depends primarily on beauty of tone for its expression. While he has the fingers of virtuosity, his natural feeling runs more to the romantic than to the brilliant. He sustains a melody with such evident pleasure rather a shock of surprise that you realize how fine is his technical in the grace of line and the warmth of coloring that it is with control when he sees fit to display it. There is a refinement in his playing, a delicacy of shading, a sensitiveness to the more quiet beauties, that rather suggest the subjective quality of the poet.—Chicago Evening Post.

MAX ROSEN AROUSES HEARERS AT RECITAL.

Rosen, as was formerly remarked concerning him, possesses genuine violin talent. In time he will mature into one of the big virtuosos.—Chicago Daily News.

MAX ROSEN GIVEN OVATION.

Max Rosen, with his wonderfully appealing tone, evidently made an impression at his first recital a few weeks ago that was lasting. Cohan's was packed yesterday, the audience clamoring for a fifth encore at the end of the recital.—Chicago Examiner.

ROSEN'S WORK GOOD.

Rosen has a lovely, warm tone, genuine artistic feeling and talent, and undoubtedly the makings of a very fine violinist.—Chicago Evening American.

CLEVELAND APPLAUDS HEIFETZ

Refined and Dignified Art of Young Violinist Brings
Third Re-engagement—Sadlier Presents "The
Studio Club"—Riendeau, Marcossou,
Finnegan and Other Recitals

Cleveland, Ohio, April 28, 1918

Jascha Heifetz scored another triumph on his return here Wednesday evening, April 17. Many not present at his first concert and feeling that they had missed listening to one of the few living geniuses, were in their places on this occasion, and these, added to his former admirers, filled Grays' Armory to overflowing.

The program reflected the refinement and dignity of the young artist. In speaking of his playing, the only adequate term to be applied is "perfect" in the truest sense of the word. The program included "Chaconne" (Vitali), concerto in E minor (Mendelssohn), nocturne in E minor (Chopin-Auer), "Hungarian Dance" No. 7 (Brahms-Joachim), "On Wings of Song" (Mendelssohn-Achorn), caprices, Nos. 13 and 20 (Paganini), melodie (Tschaiakowsky), scherzo-tarantelle (Wieniawski). Perhaps, if one or more numbers were to be selected as particularly enjoyed, they would be the andante from the concerto and Mendelssohn's "On Wings of Song."

Andre Benoist's accompaniments, as usual, were sympathetic and beautifully played.

At the close of the concert, Mrs. Hughes announced the re-engagement of Mr. Heifetz for the early part of November next.

Sadlier Presents "The Studio Club"

Francis J. Sadlier presented "The Studio Club," in Julian Edwards' comic opera, "Princess Chic," at the Prospect Theatre the week of April 15. The performers were well rewarded for their efforts by large and enthusiastic audiences, and the audiences in turn enjoyed every minute of the delightful opera.

Rena Titus, pupil of Felix Hughes, sang the title role. Her voice, a lovely, clear soprano, was particularly suited to the part. Her solos were charmingly sung and most generously applauded. Mr. Sadlier, who possesses a rich baritone voice, took the part of the Duke, winning much applause for his exceptional portrayal of that role.

Other members of the cast who displayed, besides good voices, considerable histrionic ability, were Carrabelle Johnson, Doris Stadden Kaser, Hal S. Burr, W. E. Brazier, Burman Smith, Elroy H. Ward, Lyman H. Kaser, not forgetting David Yost, comedian, responsible for many a laugh.

The chorus and orchestra were admirable support and much of the success of the opera was due to their efforts.

Raoul Riendeau, Tenor, in Recital

Raoul Riendeau, artist-pupil of Celestine Cornelison, sang at the Scotch concert given by Clan Grant, on Friday evening, April 26, at Moose Hall. Mr. Riendeau was received with the same enthusiasm which has marked all of his appearances here this season. His voice is a remarkably fine tenor, possessing rare sweetness, warmth and volume. His successful appearances have given every promise of a bright future.

About Albert Riemenschneider's Organ Program

The April number of the American Organist contains an interesting article on the Music Conservatory of Baldwin-Wallace College, Berea, Ohio, giving a description of its fine Austin organ and a sketch of the career of its able director, Albert Riemenschneider. Specimen programs are given of Mr. Riemenschneider's organ recitals, which have been more than a hundred in number, sixty given as a series in which there were no repetitions.

Marcossou-Finnegan Joint Recital

Sol Marcossou, violinist, appeared in a joint recital with John Finnegan, Irish tenor, on Sunday evening, April 21, at Grays' Armory. Mr. Marcossou was in fine form. He played Wieniawski's difficult "Airs Russes" with great brilliancy. Paganini's etude in E major was also given effectively. Both artists were warmly applauded and obliged to contribute extra numbers. Mrs. Sol Marcossou, as usual, furnished excellent accompaniments for her husband, while Lucretia Jones accorded Mr. Finnegan splendid support. The concert was for the benefit of St. Ann's Hospital.

Stracciari, May 2

Riccardo Stracciari, the distinguished baritone of the Chicago Opera Association, will give a recital for the benefit of Italian war orphans at Hotel Winton, on Thursday evening, May 2.

Hughes Pupil at Lorain, Ohio

Rena Titus, soprano, a talented pupil of Felix Hughes, gave a recital, March 6, at Lorain, Ohio. B. F.

Artist, Violin and Program—American All

Gaylord Yost, American composer-violinist, with an American made violin, announces that he will play an all-American program next season. Mr. Yost believes that the time has come to give every stimulus to the American composer. "What an easy matter," he says, "it would be for all of the foreign artists to include several American compositions on their programs, instead of the 'boiled over' and 'patched up' transcriptions, which one now finds them using. We all know that it is an incentive to every composer to have his works publicly performed, and, while the foreign artists have for years been accepting the American dollar, they have, with very few exceptions, not even turned a finger to encourage American creative art. This shows too plainly that they have held only a mercenary interest in us, in so far as we have paid our money—money in fabulous sums—for their services. It would cost them nothing to lend their aid in stimulating our artistic growth and expression. The sentiment in this great nation is rapidly changing, and I hope to see these foreigners modify their policies, for action and

reaction are equal, and they are sure to pay, sooner or later, for their total disinterestedness in our productions."

When asked what instrument he was going to use next season, Mr. Yost replied: "I am going to use a violin made by H. E. Blasier, of Williamsburg, Ia. This instrument was made in 1915 and won a contest in Chicago in the same year. My interest was first aroused when I heard of this contest, and that it had been played against some of the most famous and excellent examples of the old Italian makers, and, after personally subjecting the violin to the most severe tests, I decided that the art and science of violin making had not died. I am playing this violin because it is a fine instrument and because the maker still lives. It is natural that I should carefully consider the matter of playing a new instrument, for I realize how essential a good violin is to the artist, and I also know that the public has come to expect violinists to use \$20,000 Strads, etc., but I shall prove that an American is making master violins."

On his American program, Mr. Yost will play the sonata in G major by John Alden Carpenter, concerto in E minor by Cecil Burleigh, and smaller numbers by Albert Spalding, Arthur Foote, Francis Macmillen and others.

Four Philharmonic Dates for Max Rosen

In addition to his appearance with the Philharmonic Orchestra in New York, next December, Max Rosen has just been engaged to appear with this orchestra on the Steinert course concerts in Worcester, New Haven and Providence, on November 6, 7 and 10. He will also play on November 9 in the Steinert course in Springfield, Mass, in joint recital with Frances Alda.

Frances Nash, "Pianist par Excellence"

Frances Nash, pianist, was chosen to give the artists' recital at the recent annual meeting of the Federated Music Clubs of Michigan, held in Grand Rapids, April 17 to 19, inclusive, and considering the many visitors and the preparations evident by the time the artist arrived, we can readily imagine her utter dismay to learn she had been provided with no instrument on which to play. Investigation proved that her concert grand had been started in the usual way, but the familiar delays were again to blame, and the final solution was a small grand or no recital.

Miss Nash holds a record for never having disappointed an audience, and beside this she has never allowed her love of her art, great as it is, to stifle her sense of responsibility to the public. In characteristic manner, she accepted the situation as it stood and made the most of it. Just how much this first appearance in Grand Rapids meant to Frances Nash and how she was repaid for the sacrifice of her ideals, may best be judged by the local press reports. The critics apparently forgot the handicap and declared her to be "a pianist par excellence," and added that "not in recent years had a woman pianist created such a furor."

Big Patriotic Concert in Spartanburg, S. C.

A big patriotic concert was given last Sunday at Converse College, Spartanburg, S. C., by a band of 250 musicians selected from the sixteen Pioneer Infantry bands at Camp Wadsworth. The concert was under the direction of Chief Musician Max J. Trulee, band leader of the Fifty-seventh Pioneer Infantry band. This was the largest band ever assembled in Spartanburg, and its performances created a riot of enthusiasm. The purpose of the concert was to raise money for the Red Cross and the Music Library fund of the Provisional Depot band corps and army troops.



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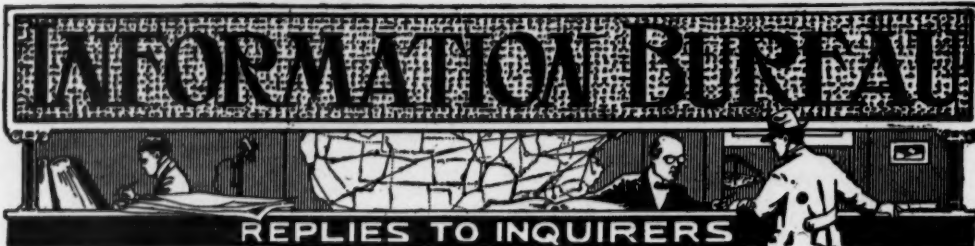
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[The Musical Courier Information Bureau is now beginning its second year of usefulness, its continued service being justified by the many letters of inquiry received and answered. That the bureau has been of assistance is evidenced by the letters of thanks and appreciation received. The service of the bureau is free to our readers, and we request any one wishing information upon musical questions to write to us. Many letters are answered by mail, but inquiries of general interest will be answered through the Information Bureau, with the names of the inquirers omitted. Inquiries will be answered as soon as possible, but there is sometimes unavoidable delay in order to look up data and verify facts.—Editor's Note.]

Alfred Cortot

"Would you kindly inform me if Alfred Cortot, the French pianist, has ever been in this country? Also, I should be glad to learn if he is well known in France? Is he considered a good pianist? Thank you in advance for your courtesy."

Alfred Cortot has never been in this country, which is rather remarkable under the circumstances, nor does his name appear to be well known here. In France he stands as one of the first pianists and finest musicians, his name and fame well known throughout his native land, and in the rest of Europe, too. See about him in the interview with Jacques Thibaud in last week's MUSICAL COURIER.

Which Is He?

"I see that Raoul Laparra is referred to as a Spanish composer in a review by one of the New York newspaper critics of his recent Aeolian Hall recital with Helen Stanley. I thought he was French. The MUSICAL COURIER is sure to know, so will you kindly inform me which he is?"

You are correct in thinking Raoul Laparra is French. He is from the Basque country, which is partly French and partly Spanish. He, however, is French Basque and his wife an American.

Grand Opera Managers

"Will you kindly inform me how it is possible to locate grand opera managers, especially the smaller organizations? Concert managers and theatrical managers are all well advertised, but apart from the biggest grand opera managers they seem to be hard to locate."

The Aborn Opera Company can be reached through Milton Aborn, 137 West Thirty-eighth street, New York City. Mr. Aborn has classes for operatic training. The impresario of the San Carlo Opera Company, which is to open a season of four weeks in New York on September 2, is Fortune Gallo, Hotel York, New York City. The Bracale Opera Company is directed by Adolfo Bracale. His permanent address is the same as Mr. Gallo's. S. M. Berry, Temple Auditorium, Los Angeles, Cal., is the active head of the La Scala Opera Company.

Wants Reliable Bureaus

"Can you give me the name of some reliable bureau which furnishes accompanists? That is my line of work and I do not know just how to get in touch with a singer or violinist who requires the services of an accompanist. I am always told there is a good field for such work and I have had good advantages, having studied two seasons (1912-1914) with Richard Burmeister in Berlin, and have had some local accompanying."

It is probable that a singer or a violinist who required an accompanist would apply to his or her manager, so it can be broadly stated that all the managers or bureaus have accompanists on their lists. You will find the names and addresses of managers and agencies in the columns of the MUSICAL COURIER, any one of whom would be thoroughly reliable. The first advertisement on page 2 is one of the well established agencies. It is sometimes possible to obtain a situation in a school. Just at the present moment there have been an unusual number of inquiries for positions as accompanists.

Wants Best Vocal and Piano Instruction

"My daughter and I are going West and will spend a year either in Los Angeles or San Francisco. I am desirous of having the best available vocal and piano instruction for her during our stay on the Coast. Could you furnish me with the names of several such teachers?"

The Pacific Coast representative of the MUSICAL COURIER, Frank Patterson, is in direct and close touch with all the teachers of the two cities mentioned, and he will be very glad to furnish you with full details. Mr. Patterson can be reached at 2644 Green street, San Francisco, or at Blanchard Hall, Los Angeles.

Program of Japanese Music

"Will you please give me some suggestions for a program of Japanese music? It will have to be for piano and voice, with readings, papers, discussion, or Victrola music for variety. Will you reply through the Information Bureau as early as you can?"

In the March 14 issue of the MUSICAL COURIER you will find on page 5 a picture of Kosak Yamada, conductor of the Philharmonic Society of Tokio, Japan, and a composer. If you write him, care of the MUSICAL COURIER, he might help you. Some compositions of his, arrangements of Japanese folk music, will soon be published here. He is at present in this country, a biographical sketch of him ap-

pearing in the same issue of the COURIER on page 14. There is a book entitled "Music and Musical Instruments of Japan," by F. T. Piggott, that may be of help to you in writing a paper on the subject of Japanese music. All the Japanese instruments, as well as those introduced from China, are described in the book, with illustrations of many of them; there are also some Japanese compositions done into our notation, also the Japanese scales and notes. There is little written music in Japan, as the pupils learn by listening to others and memorizing the tunes, nearly all the musicians being women and blind men. The modern Japanese music is almost exclusively for the thirteen stringed koto. For the samisen there is a small repertoire of songs; for the shakuhaci there is a considerable quantity. The music for the biwa, introduced from China in 918 A. D., has not been altered for 600 years. There are some charming songs for the gekku, which is of Chinese origin. The ancient music is preserved for centuries and is performed with as much solemnity as in the old days. The profession is hereditary. The flute was considered sacred. There are traces of music in Japan as far back as 660 B. C.

Owing to the difference in notation there is no Japanese music published by the music dealers in this country. Some composers have written songs and instrumental pieces with Japanese names, imitating the music of that country. You will find the titles of some of these in the book of Victor Records—for the Victrola. Any songs would have piano accompaniments.

The Answers Are Published

"Will you kindly publish the answers to the following questions:

1. Do some artists have private managers who travel around with them?
2. If so, will you kindly state the salary of such managers?
3. How may one obtain such a position?
4. Kindly state the salary of the piano accompanist."

1. Yes.
 2. Salary is a personal matter between manager and artist and can hardly be considered as a question about music.

3. By becoming a manager with a great artist on your books.

4. Same answer as number 2 for the first part, much depending upon the ability of the accompanist.

It may be stated that salaries, commissions, etc., are not in the province of the MUSICAL COURIER but belong to managers and agents. Questions upon musical subjects are answered with pleasure, and as much information supplied as possible. Arrangements between managers and their artists are confidential, necessarily so. It is not usual to proclaim business details to the public, nor public contracts. It might easily be that the MUSICAL COURIER would be aware of monetary arrangements confided by some manager or other, for they all look upon the COURIER as a friend, but these details would all be under the seal of

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Information Bureau OF THE MUSICAL COURIER

This department, which has been in successful operation for the past year, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of THE MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed Information Bureau, Musical Courier 437 Fifth Avenue, New York, N. Y.

secrecy. Any information that can be given upon music will be supplied.

Who Knows Opening for Concert Pianist?

"I am desirous of becoming a concert pianist but am without means for further study. Have been a scholarship pupil at the Cincinnati Conservatory of Music for three years and will receive an artist's diploma this coming June. I have accompanied regularly for Dr. Fery Lulek; also don some concert accompanying for Mr. Tirindelli, John Hoffmann and Minnie Tracey. In solo work I have won eleven contests with six gold medals as a result. Last year I played the Weber 'Concertstück' when I was soloist with the orchestra here. Could you refer me to some singer, violinist, or company of musicians who need a pianist for either accompanying or solo work or both? Can you refer me to any women or men who could help me in any way? Also, would you give me the names of any teachers' agencies who might secure a position for me? I began piano when eleven, since then have received high school diploma and diploma in piano from Whitworth College in Mississippi. Any favor you may extend will be greatly appreciated."

Arthur Friedheim, 161 East Fortieth street, New York City, is giving lessons free of charge to a good number of students who are talented and without means. If you will communicate with him it will help you in obtaining the desired position.

Who Will Teach This Summer?

"I should like some information concerning the teachers of piano who will be in New York during the summer. Will Guiomar Novaes be there? Does she teach, and if so, please give me her address? I should like some information about Leo Ornstein. I should like to know of the best teachers who will be in the city during the summer months. How should I go about securing positions as accompanist for singing or singing teachers while studying during summer?"

Neither Miss Novaes nor Ornstein teach, but there will be many excellent teachers in or near New York for the summer. Watch the MUSICAL COURIER columns for their names.

To secure engagements you should apply to some of the agencies. Mrs. Babcock, Carnegie Hall, has large connections with musical people, schools, etc.

WHERE THEY ARE TO BE

Abbot, Margaret—Plainfield, N. J., May 28.
Alcock, Merle—Cincinnati (Ohio) Music Festival, May 11; Macon, Ga., Festival, May 13; Bethlehem Bach Festival, May 24 and 25.
Alda, Frances—Toronto, Canada, May 13.
Althouse, Paul—Hamilton, Ont., May 9; Ann Arbor Festival, Ann Arbor, Mich., May 16; Music Festival, Kalamazoo, Mich., May 24-25; Evanston, Ill., May 27; Lockport, N. Y., May 30.
Atwood, Martha—Camp Upton, Yaphank, L. I., May 12; Brooklyn, N. Y., May 19; Keene, N. H., May 24.
Barbour, Inez—Keene Festival, Keene, N. H., May 24.
Bonnet, Joseph—Ann Arbor Festival, Ann Arbor, Mich., May 18.
De Gogorza, Emilio—Evanston, Ill., June 1.
De Luca, Giuseppe—Toronto, Canada, May 13; Ann Arbor, Mich., May 18.
Ferguson, Bernard—Ann Arbor Festival, Ann Arbor, Mich., May 16.
Galli-Curci—Evanston, Ill., June 1; Denver, Colo., May 8.
Ganz, Rudolph—Ann Arbor Festival, Ann Arbor, Mich., May 17.
Garrison, Mabel—Cincinnati Festival, Cincinnati, Ohio, May 10 and 11; Worcester Festival, Worcester, Mass., October 3-4.
Hackett, Arthur—Worcester Festival, Worcester, Mass., October 3-4.
Hamlin, George—Worcester Festival, Worcester, Mass., October 2-3.
Hinkle, Florence—Cincinnati Festival, Cincinnati, Ohio, May 11; Milwaukee, Wis., May 21.
Holmquist, Gustaf—La Porte, Ind., May 15.
Huss, Mr. and Mrs. Henry Holden—Washington, D. C., May 18.
Karle, Theo—Evanston, Ill., May 30.
Kline, Olive—Tarrytown, N. Y., May 17; Akron, Ohio, May 25.
La Forge, Frank, Chicago, Ill., May 12.
Lazzari, Carolina—Toronto, Canada, May 13.
MacDowell, Mrs. Edward A.—Asheville, N. C., May 11.
Martinelli, Giovanni—Toronto, Canada, May 13; Ann Arbor Festival, Ann Arbor, Mich., May 18; Montreal, Canada, May 20.
Matzenauer, Margaret—Cincinnati Festival, Cincinnati, Ohio, May 11; Chicago, Ill., May 12; Ann Arbor, Mich., May Festival, May 15, 18.
Middleton Arthur—May Festival, Kalamazoo, Mich., May 24, 25; Evanston, Ill., May 27; Waterbury, Conn., May 10; Toronto, Canada, May 14; Ann Arbor Festival, Ann Arbor, Mich., May 16 and 18; Dubuque, Ia., May 21.
Murphy, Lambert—Cincinnati Festival, Cincinnati, Ohio, May 11.
Muzio, Claudia—Ann Arbor Festival, Ann Arbor, Mich., May 17.
Nash, Frances—Dubuque, Ia., May 21; Worcester Festival, Worcester, Mass., October 4.
Raisa, Rosa—Bangor Festival, Bangor, Me., October 4; Portland, Me., October 8.
Riegger, Neira—Elmira, N. Y., May 22.
Roberts, Emma—Worcester Festival, Worcester, Mass., October 3 and 4; Ann Arbor Festival, Ann Arbor, Mich., May 16.
Rubel, Edith, Trio—Syracuse, N. Y., May 14; Hagerstown, Md., May 23.
Schofield, Edgar—Evanston, Ill., May 27; Worcester, Mass., October 2.
Seydel, Irma—Kittanning, Pa., May 9; Reading, Pa., May 13; Allentown, Pa., May 14.
Sharlow, Myrna—Ann Arbor Festival, Ann Arbor, Mich., May 18.
Snyder, Milton C.—Worcester Festival, Worcester, Mass., October 3.

Sparkes, Lenora—Evanston, Ill., May 30.
Stracciari, Riccardo—Ann Arbor May Festival, Ann Arbor, Mich., May 15.
Sturkow-Ryder, Theodora—With Illinois Music Teachers' Association, Bloomington, Ill., May 10.
Sundelius, Marie—Nashua, N. H., May 9, 10; Evanston Festival, Evanston, Ill., May 27.
Tittman, Charles Trowbridge—Bach Festival, Bethlehem, Pa., May 24, 25.
Tsianina—Evanston, Ill., June 1.
Van der Veer, Nevada—Evanston Festival, Evanston, Ill., May 27, 28; Enid, Okla., May 2; Lindsborg, Kan., May 12-15.
Werrenrath, Reinald—North Shore Festival, Evanston, Ill., May 30; Cincinnati Festival, Cincinnati, Ohio, May 10; Worcester Festival, Worcester, Mass., October 2; Milwaukee, Wis., May 14.
Wilson, Raymond—Seneca Falls, N. Y., May 17.

Yvonne de Tréville Helps Brooklyn Music Settlement School Scholarship Fund

A novel feature of the bazaar, "Melody Land," held by the students of the Brooklyn Music Settlement School, Friday, April 19, was an auction of songs. The selling of autographed copies of the compositions of Huntington Woodman, Frank La Forge, Fritz Kreisler, Harriet Ware, Charles Wakefield Cadman, Reginald de Koven and Sydney Homer, having also the signatures of the artists to whom the compositions were dedicated, and in many cases performed by one or the other of the signers, caused merry and spirited bidding.

"Thistle-down," written for and dedicated to Yvonne de Tréville by Charles Wakefield Cadman, brought the highest price, Mme. de Tréville having graciously consented to sing it before it was auctioned off.

Herbert Clarke in Huntsville

Herbert L. Clarke, formerly the first cornet of the Sousa Band and a recognized artist on that instrument, has settled in Huntsville, Ontario, where he has become director and manager of the famous band of the Anglo-Canadian Leather Company, whose factories are in Huntsville.

Annual Music Week at Chicora College

Under the direction of H. H. Bellmann, a cycle of six musical evenings took place at Chicora College for Women, Columbia, S. C., given by the senior class, assisted by the Chicora Choral Society, of which Mrs. H. H. Bellmann is the conductor. Violin pupils of Harrita Tidd also formed an interesting part of the program. The list of composers presented included all the representative ones from ancient times to the most pronounced disciples of ultra-modernity. An unusually high standard of interpretative power was disclosed in the performances, according to the reports of experts who were present. Among American composers on the program were Cadman, Spross, MacDowell, Branscombe, Woodman, Ross, Nevin, Spalding, Homer and Gaynor. The soloists included the Misses Winn, Meacham, Cleveland, Willingham, Adams, Cockfield, Zimmerman, Eleazer, McLaughlin, Dantzer, Ashe, Bolton, Herring, McElveen and Mrs. E. A. Pennick.

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GALLI-CURCI CONCERT BREAKS PREVIOUS RECORDS

Largest Audience to Hear One Artist—Armitage Series
 Concludes Auspicious Season—Annual May Festival Postponed—Farrar's First Wichita Appearance

Wichita, Kans., April 26, 1918.

Several times during this season, Wichita musical records have been broken, and the Galli-Curci concert, April 11, under the Merle Armitage direction at the Forum, broke all previous records in attendance, box office receipts, and as in her case, artistic finish and genuine success. In the memory of the writer, no audience of such great size ever assembled in Wichita to hear one artist, and the memory extends beyond the period when Wichita could not seat over 2,000 or 3,000 instead of the Forum seating capacity of 5,000. At this concert standing room was sold also. To Armitage belongs the palm for the biggest business so far. A review of the program is unnecessary, as so much praise already has been showered upon her everywhere, and Wichita was no exception. There is nothing to add to the comments of other music centers; it suffices to say, the big crowds went away fully satisfied that in this case the artist had not been overestimated and over-advertised. Too much in commendation of Galli-Curci cannot be said.

Auspicious Season Concluded

The Armitage series, with this number, concluded a most auspicious season, not only artistically, but financially. Next season's series will shortly be announced.

A Commendable Enterprise

The city commission, together with the city manager, has signed for a course for next season. The list contracted for includes the Miniature Symphony Orchestra and a Russian Ballet, Louise Homer, Alma Gluck, Efreim Zimbalist, and a joint recital by Lucy Gates, soprano, and Yolanda Méro, the pianist, a list of five attractions, with tickets at \$1, \$2 and \$3 for the entire series, boxes at \$3 and \$4. The Forum will be used exclusively, and at the prices announced should be filled. It is a justifiable community enterprise and an outgrowth of the Shrine Band and Philharmonic Orchestra efforts of this season, which were so largely attended at times that the Forum could not hold the crowds. On one occasion an estimated crowd of 3,000 people was turned away. The orchestra at the Palace Theatre, many times playing on the same Sundays as the band, also turned more away than the theatre with its 1,800 seats could hold. Both were free. The course announced for next season will be managed by the city. Twelve hundred seats will be available at series prices, twenty cents per concert. The plan of charges is based on the expense of the attractions. It is planned only to break even, but if the money runs over the expenses, the balance is to be applied on the next season's list. No profit is figured on. No wonder this situation is creating a disturbance in local managerial circles. Armitage will no doubt put on a course just the same. While it is a hard competition, the Armitage direction has to date put on the finest series each season ever offered to Wichita and at prices the very lowest possible, so no doubt the demand for their course will nevertheless lead them to continue. The Wichita Chorus Course Committee has not definitely decided whether it will compete, but Lucius Ades, manager of this course, advises that he will put on high class attractions individually if the Chorus course is not definitely outlined. He has contracted already for Galli-Curci for next season, and also with Charles Wagner for an all-star quartet, and plans to promote several other big attractions.

Band and Orchestra Free Concerts Close

All the series of band and orchestra free concerts are closed this month, the orchestra playing its last concert Sunday. At this concert the Wichita Chorus assisted, and with the orchestra presented Goring Thomas' "The Swan and the Skylark," directed by Charles Davis Carter. Mme. Carter, soprano; Elsie Randall, contralto; Lucius Ades, tenor, and Elmer Gannett, bass, were the soloists of the cantata. The orchestra portion enlisted Henrietta Hosfeld, soprano, and Eunice Jones, harpist of the orchestra, as soloists. Miss Jones was favorably received. The donation offering taken for the Red Cross was of substantial amount. The city fathers should likewise get behind the orchestra and enable it to continue. It is a question if it can and will remain an attraction for next season, as no financial arrangement can exist under the present conditions. It faces a future of success artistically if the business end of the plan can be managed.

Annual May Festival Postponed

The annual May festival, with the contest features, has been postponed to next season on account of the many war activities here at this time. The city has been active in the various lines necessitated by the war, and the musicians have helped substantially in service.

Seagle Given Warm Reception

Since the last letter, Oscar Seagle, baritone; Sol Alberti at the piano, and Laura Reed Yaggy, violinist, assisting, closed the Wichita Chorus Course at the Crawford. He sang to a fine audience, and an appreciative one. It was Seagle's first appearance here and both public and press accorded him a fine reception. Perhaps the negro spirituals provoked the greatest appreciation with the audience at large, though his presentation of the entire program was delightful. Mrs. Yaggy, well known in Wichita, a resident of Hutchinson, ably assisted, and should be heard oftener.

High School to Give Series of Three Concerts

In the face of the big plans of the city commission for next season, the High School has also contracted for a series of three concerts for next season, viz., Warren Proctor, tenor; Amy Neill, violinist, and Vera Poppe, cellist. The course at the High School last year, this closing season, and the coming one, deserves commendation because of the prices and the efforts of Principal Lofty to give to the students fine artists at minimum prices. This course too, aims to pay expenses only. This year it did

not do that, but, undaunted, Mr. Lofty has contracted again, and the three artists should be greeted with fine audiences.

Wichita Composers' Program

Last week the Musical Club gave a Wichita composers' program at Martin & Adams recital hall. An unusual program, unusual in point of merit, proved that Wichita has no little creative talent of real worth. The program was of so much interest it is appended herewith:

Prize patriotic hymn ("America") (Mrs. Ray Campbell), Wichita Musical Club; piano duet, "March Humoresque," Charles Davis Carter and Mme. Carter; vocal solo, "A Rose and You" (Donald Williams) (words by Rosemary Ruth Threlfall), Harold Woodward; quartet, "Recessional," by Kipling (E. K. Gannett), Mrs. Claude Stanley, Elsie Randall, Lucius W. Ades and E. K. Gannett; piano solo, "Visions of Spring," Donald Williams; Indian song, "Farewell" (E. K. Gannett), E. K. Gannett; piano, "Le Papillon d'Or" (valse ballet) (P. Hans Flath), "The Flirt" (Morceau Caractéristique) (P. Hans Flath), tarentella in a minor (P. Hans Flath), Violet Fischer; quartet, Hymn Anthem, "The Majesty Divine" (Charles Davis Carter), Mme. Charles Davis Carter, Elsie Randall, Lucius W. Ades and E. K. Gannett; chorus, "Freedom's Victory" (words and music, David Colvin), Wichita Musical Club.

Great Lakes Naval Band Plays

The Great Lakes Naval Band stopped off and played a program in the temporary band stand erected for them in the center of the city. The Shrine Band will give summer programs in Riverside Park.

Recitals

Mabel Whitney, pianist, gave a recital at Mt. Carmel Academy, March 21. Her program was an ambitious and excellent one. The Academy has presented a long series this season, some of them of local talent, Miss Whitney being in this category but not suffering by comparison.

Inez Dodds Barbour, soprano, presented her pupil, Nadine Noll, assisted by the Y. W. C. A. Glee Club and Gertrude Frohman-Jones, accompanist, April 23, at the High School Auditorium. The program included the aria from "Romeo and Juliet," by Gounod; a group by Whelpley, Park, Ware, one by La Forge, Chaminade, Arne and Hazzard, and "Sunlight," by Ware, while the Glee Club assisted with two program numbers, "Gypsy Serenade," Ambrose, and two other arranged numbers by Daniels and Warner.

In Behalf of the Red Cross

Harry Evans, bass-baritone, and Rafael Navas, pianist, gave a Red Cross concert at Winfield last week, donating the entire proceeds to the cause and paying their own expenses. The proceeds were of good figure, as the concert was largely attended. Along this same line, Mrs. Ray Campbell, pianist, and Mrs. Alex Hyde, soprano, gave programs at Camp Funston this week for the soldiers. They are appearing at the Innes Tea Room this next week in behalf of the Red Cross.

The Brokaws at Mt. Carmel

Mr. and Mrs. Ralph Brokaw will present the next program at Mount Carmel, assisted by Charlotte Whitney-Barrett, reader. Mrs. Barrett will give "King Robert of Sicily." Rossiter G. Cole's setting, with Mrs. Brokaw at the piano. Ralph Brokaw programs a Veracini sonata and works by Wieniawski, Pergolesi, Fibich, D'Ambrosio, and the "Ave Maria" of Schubert-Wilhelmj, and a Vieuxtemps fantasia. Mrs. Brokaw will be heard in the Mendelssohn capriccioso brillante and a group of etudes, besides doing the Cole accompaniment.

Brokaw Studio Notes

The Brokaw studios presented twelve students in piano and violin April 16. Those appearing were Anna Leben, Gratia Boyle, Edith Levite, Verna Breese and Marjorie Blake, pianists, and Myrtle Carpenter, Erma Morrow, Edgar Hege, Mary Jewell and Ada Gano, violinists. Among outstanding piano numbers were Mozart's pastorale and variations; "Romance," Gruenfeld; improvisation by MacDowell, valse by Schuetz and Chopin, and several Chaminade numbers. The violinists presented the


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Farrar's First Wichita Appearance

Geraldine Farrar and company will be presented by Lucius Ades at the Forum, May 31. The advance sale of seats has already been extremely large. It will be Farrar's first Wichita appearance. Her popularity not only as a big musical attraction, but through the "movies," has made the advance outlook auspicious. The entire Forum, seating 5,000, will be used and the slant floor put in on the main floor. Mr. Ades has brought several big attractions to Wichita, but Miss Farrar's appearance is expected to eclipse his previous efforts. Prices are \$1 to \$3 reserved, war tax added. P. S.

The Busyness of Mr. Hageman

Richard Hageman, to whom much of credit for the success of the Metropolitan Opera House Sunday night concerts is due, has been re-engaged for the eleventh consecutive season at that institution. He has also been re-engaged for the third summer to conduct the Chicago Symphony Orchestra in a summer season of opera and concert at Ravinia Park, Ill. As an accompanist and coach, Mr. Hageman has had an extremely busy season. He played over seventy concerts and had in the neighborhood of fifty pupils during the winter. As a composer he has been exceedingly successful. Two of his compositions, "Do Not Go, My Love," and "May Night," are being sung with great success by Hempel, Farrar, Case, Braslau, Mason, Gills, van Dresser, Martinelli, de Luca, Ruysdael, Kingston, Seagle, Hackett and other well known artists. Two new songs will soon be published by Schirmer.



RICHARD HAGEMAN,

Composer, conductor, coach and accompanist. In this picture he is seen instructing an orange in the etiquette of the breakfast table.

Mr. Hageman was away directing the Metropolitan Opera Orchestra last week on its "festival tour," returning to New York on May 5. On June 1 he will leave for Ravinia Park and open his summer studio there on June 20. He has been very active in the past few weeks, giving his services for the Liberty Loan campaign. He played for Geraldine Farrar when she sang in front of the New York Public Library, and for Olive Fremstad in Brooklyn, both for the Liberty Loan. On May 5, he gave his services to Geraldine Farrar's music festival in aid of the Stage Women's War Relief, held at the Metropolitan Opera House.

Florence Leonard at N. Y. M. T. A. Meeting

At the regular monthly meeting of the New York City Chapter of the New York State Music Teachers' Association, held on Tuesday evening, April 23, Florence Leonard, president of the Breithaupt Association of America, gave an address. Her subject was "The Technical Readjustment Made Necessary by Relaxation," and her treatment of it was interesting as well as instructive. Miss Leonard is a graduate of Smith College, and for a number of years studied with Breithaupt. She has given addresses for the Young People's concerts in Philadelphia for four years, these talks never failing to attract widespread interest.

Musical Trains

Train No. 31, the St. Louisian, leaving the Pennsylvania Railroad station here last Sunday evening at 6.02 p. m., had aboard Manager Adams, of the Wolfsohn Musical Bureau; Editor Murray, of the Musical Monitor; Mr. and Mrs. Alfred Hertz, Armand Vecsey, and Leonard Liebbling. At the same hour the train leaving over the New York Central carried R. E. Johnston, Mmes. Ganna Walska, Anna Fitzhugh and others.

ST. LOUIS INAUGURATES ITS "GET TOGETHER" PLAN

Chamber of Commerce to Co-operate with the Musical Movement

St. Louis, April 27, 1918.

As wired to the MUSICAL COURIER last week, the "get together man" of St. Louis, Charles F. Hatfield, of the St. Louis Convention and Publicity Bureau, is the originator and moving spirit in a movement to bring about co-operation of the St. Louis Chamber of Commerce in the musical affairs of the city.

"The idea grew out of a meeting of the Associated Musicians, whom I addressed informally recently," said Mr. Hatfield. "Of course, my business is to sell St. Louis, and as I talked to those men it came to me that every valuable asset St. Louis has except music is being sold any day and every day to the large trade territory that St. Louis commands. The idea interested me more and more; first, perhaps, from the point of view of seeing so many salesmen in the same line, as it were, working for the same cause, but unorganized and weakened through this independence; secondly, because my twenty-five years' experience as organist in Cleveland, New York and St. Louis made me deeply regret the lack of appreciation of local musical forces that I have found since I have again taken up my residence here. Not only is this lack of appreciation true of the surrounding country, but I am sorry to say that the proportion of concertgoers in St. Louis is that of a city of about one-third the population.

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of stoves, of bricks, of, in fact, anything that St. Louis has to sell. My proposition was to induce them to establish a department of music, so that all the component parts of music in St. Louis would be brought together—the musician, the concertgoer, and the man who wants to contribute to the financial support of any organization which he feels will be of civic benefit. We have many talented musicians who, through lack of publicity, are remaining comparatively unknown. We have splendid organizations, such as the Symphony Orchestra and the St. Louis Pageant Chorus; my purpose is to bring before the public, both local and territorial, the musical excellence and the civic potentialities of these and many smaller, but relatively important bodies.

"In June, St. Louis is to have the convention of the Missouri Music Teachers, and in December the more important National Convention of Music Teachers. These are two very excellent reasons for us to get busy on the project and put into effect at the earliest possible moment a working scheme that will make us feel proud of our efforts to see this matter through to a big finish. It should be done; it can be done; and it is my belief that the musicians and the business men of the town will wake to the realization of the need of each for the other, and that awakening, which is now in the air, will mean mutual interest and co-operation and then the thing will come into being.

"It is hoped that a plan can eventually be worked out whereby, through the co-operation of the Board of Aldermen, the management of the Symphony Orchestra, the Musicians' Mutual Benefit Association, the American Guild of Organists and the St. Louis Convention and Publicity Bureau, a school or conservatory or institute—whatever you choose to call it—with the big musicians of St. Louis constituting the faculty, can be established,

to bring to the logical place thousands of students who are now taking their money and latent talent elsewhere. St. Louis can no longer afford to let these possibilities slip past her gates.

"We have called an open meeting, sponsored by Ernest R. Kroeger, George D. Markham and George Enzinger, among others, for Sunday afternoon, May 5, at the Musical Arts Building, and we hope to have a definite scheme to present to the many people who have shown such an earnest interest in the project."

"It is scarcely amiss to say that bringing to a highly successful reality things that look like large impossibilities is Mr. Hatfield's keenest joy. He has a substantial reputation for going "over the top" in everything he undertakes, and may this be only one more to add to his long list of accomplishments which have meant much to St. Louis, both at home and abroad. He is essentially and without qualification the man for the job!

Amy Emerson Neill with Choral Club

Amy Emerson Neill, violinist, of Chicago, made an enviable place for herself with the concert public of St. Louis on Tuesday evening, April 23, as soloist with the Morning Choral Club in its last concert of the 1917-18 season. The Tchaikowsky concerto in D major, with Mrs. C. J. Luyties at the piano, was Miss Neill's choice for the complete subjection of an audience which filled the Odeon. The technical demands of the Tchaikowsky concerto were passed over with as light a consideration as might have been characteristic of a musician of many more seasons than Miss Neill's appearance warranted. Her tone is big and deep, and the light and shading that she gave the various themes made them very pleasing. As to interpretation, one was surprised at the maturity of her understanding and the insight into the soul of the Russian from so young an artist. Hearty approval of the concerto and the smaller numbers recalled Miss Neill for several encores. The prelude and allegro of Pugnani-Kreisler was particularly notable.

The club, under the splendid direction of Charles Galloway, showed smoothness and roundness of tone in the opening number, "The Sweet o' the Year," Mary Turner Salter. Quite the most interesting choral number of the evening was "June," dedicated to and sung for the first time by the Morning Choral. It is an effective song, and Mr. Galloway's result with his singers left little, if anything, to be desired. This concert brought to a close the twenty-seventh season of the club, every appearance of which shows progression through close application and deep interest in the work Mr. Galloway requires of his followers. High standards are demanded and attained.

Z. W. B.

Claudia Muzio with Johnston

Frederick McKay, personal representative of Claudia Muzio, informs the MUSICAL COURIER that the distinguished soprano has placed herself under the management of R. E. Johnston for recitals and other concert appearances, and is booked for an extensive 1918-19 tour under his sponsorship. One of the youngest, most attractive, intelligent and gifted of the song interpreters, Mme. Muzio is sure to continue in the concert field the brilliant triumphs she has been garnering in opera. Recently in Boston she shared in the chief honors of the "Aida," "Prophète" and "Pagliacci" performances given there by the Metropolitan Opera Company. She will again be one of the luminous "stars" of that organization next season.

Music Notes from France

The spring tour of the famous Société des Concerts du Conservatoire of Paris (the Conservatory Orchestra) will begin with two concerts at Bordeaux and then extend into Spain, with one concert at San Sebastian, two each at Bilbao, Oviedo and Madrid, one each at Alicante, Valencia and Saragossa, and two or three at Barcelona, with concerts at Marseilles and Lyons on the way back through France.

The Chamber of Deputies recently voted to raise the amount of the appropriation for propaganda for French art in foreign countries from 18,000 francs to 30,000.

The theatre tax—including musical shows and concerts—in France for the month of February last amounted to 1,214,000 francs, five times as much as in the corresponding month of 1917.

Papi with Grand Opera Quartet

Genaro Papi, the well known Metropolitan conductor, has been engaged by the Metropolitan Musical Bureau, and Charles L. Wagner as accompanist for the Grand Opera Quartet consisting of Frances Alda, Carolina Lazarri, Giovanni Martinelli and Giuseppe de Luca, which will tour the country next October. The first appearance of this quartet will be in Toronto next Monday, May 13.

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SIOUX FALLS TO LOSE PROGRESSIVE MUSICIAN

J. W. Bixel Will Go to Tacoma—Splendid Performance of "Elijah"—Local Pianist Delights in Recital

Sioux Falls, S. Dak., April 30, 1918.

J. W. Bixel, dean of the music department of Sioux Falls College, S. Dak., and conductor of the Sioux Falls Oratorio Society, has tendered his resignation, to take effect August 1. Mr. Bixel has accepted a position in Tacoma, Wash., as director of the music of the First Presbyterian Church there, and will begin his work September 1. For eight years before going to Sioux Falls, Mr. Bixel was dean of the music department at Ottawa (Kan.) University; previous to that time he taught at Newton, Winfield, Wichita, Kan. Under his direction fifty oratorical performances have been given, including fourteen performances of "The Messiah." Mr. Bixel has proved to be one of the most reliable teachers, choir and chorus leaders ever known in Sioux Falls. Not only has Mr. Bixel established himself as an experienced teacher and conductor, he is also a singer with a splendid baritone voice. He is known as one who always carries his audience with him.

"Elijah" a Fine Performance

"Elijah" was given by the Oratorio Society as a Red Cross benefit, Tuesday evening, April 9. The interpretation of this masterpiece by a chorus of 100 voices, under the direction of J. W. Bixel, was exceedingly gratifying. The soprano solo work was done in a very satisfactory way by Aimee Perreault. Mrs. A. F. Groove, of Dell Rapids, S. Dak., was the contralto, and pleased with her deep, sympathetic voice. J. D. Daly, tenor, and G. S. Dahl and R. S. Barnes, basses, were likewise pleasing in their work. Mr. Bixel is to be especially commended on the high standard shown in the training of the chorus and the excellent results obtained. It was one of the most significant events in the musical history of this city. The work of the organist, L. G. Biaggi, and of the pianist, Mildred Buck, calls for special mention because of their thorough understanding shown in the instrumental portion of the oratorio.

Growth in Interest in Music

Citizens of Sioux Falls are congratulating themselves upon the notable interest in music which has grown, particularly in the past two years. Some of the best artists have been heard and are to be heard in this city. The large audiences testify to their welcome. Sioux Falls College has been instrumental in giving this city a musical organization which is rapidly growing in favor. Those who took part in the performance of "Elijah" on Tuesday night are residents of Sioux Falls and Minnehaha County.

Local Pianist Delights

A local pianist, Alexander Wurzbarger, appeared in recital at the City Temple recently before a large audience. Mr. Wurzbarger was a student with Leschetizky for four years. The Daily Argus-Leader in reviewing this said: "Mr. Wurzbarger ranged from the grotesque weirdness of Grieg and the poetic tone coloring of Chopin to the stately massiveness of Liszt, with all the versatility and depth of understanding that mark the playing of the true artist. . . . Of the program itself, or rather the manner of its rendition, only the highest praise can be sincerely accorded. . . . Mr. Wurzbarger is a piano artist, with all that term implies. In the matter of technic no less than in that of interpretation is his true genius apparent, and last night's program added proof for those who had had the pleasure of hearing him before, and quickly convinced those who had not had the pleasure." S.

Tompkins Avenue Church Choir Concert

Wintry winds and a music festival ushered in May Day for the inhabitants of Brooklyn last Wednesday, when a large audience gathered in the spacious Tompkins Avenue Congregational Church to hear a program of secular music that would have shocked the Puritans into religious convulsions. The Rev. Cotton Mather, pastor of the North Church at Boston, wrote in 1702 "that no voice is now to be heard in the church but what is significant and edifying, by signification; which the voice of instruments is not." The audience at the May Day concert very audibly demonstrated that it found Max Jacobs' orchestra highly edifying, though the first number was an operatic overture, "Titus," by Mozart, and the last one was a dramatic overture, "Egmont," by Beethoven. Haydn's symphony No. 4 was played in its entirety, with much applause after every movement. Brooklyn evidently has fallen far below that ideal of psalms and hymns Rev. Dr. Mather labored for in the early Puritanical vineyard. He also prohibited the drinking of healths, but as the singers at this Brooklyn concert merely sang "Drink to Me Only With Thine Eyes," no great sin was committed. But Donizetti, Verdi, Rossini, look like worldly names on a church program, notwithstanding the applause the operatic excerpts received.

Max Jacobs conducted his well drilled orchestra in an enjoyable performance of the nocturne and scherzo from Mendelssohn's "Midsummer Night's Dream" music, which was written for Shakespeare's theatre and not a church concert. The orchestra was heard again in MacDowell's "Scotch Poem" and in a "Valse Triste" by the Finnish composer, Sibelius, who probably has more cause for writing sad waltzes today in Finland than he had when his poetical valse was penned. Weber's famous "Concert Piece," which once upon a time was Liszt's great battle horse at many an orchestral concert, was played with vigor and brilliancy by Olga Boris. The old music seems to have kept its youth remarkably well in spite of modern progress. It used to be called "Concertstücke" before the war. Edward K. Macrum, organist and choirmaster of the Tompkins Avenue Church, conducted a select choir of mixed voices through the polyphonic mazes of Faning's "The Miller's Wooing," "Annie Laurie," arranged by Dudley Buck, and the ever popular sextet from "Lucia." The male voices sang Rubinstein's melody in F, arranged in B flat by Watson, to the words of "Voices of the Woods," and

the Old English "Drink to Me Only With Thine Eyes." The ladies of the choir had two part songs for themselves, "Stars of the Summer Night," by West, and "Chit Chat," by Moffat. The ladies were superior to the gentlemen as public singers, due no doubt to the keener intelligence of Brooklyn girls and to that native modesty and reserve so characteristic of male singers the world over. Edward K. Macrum was alert and painstaking with his singers. His choir seemed about evenly balanced in tone quality and quantity, and all the singers responded with unanimity to the conductor's wand.

Frank L. Mellor, tenor, and Harold N. Wiley, baritone, gave a capital rendering of the duet, "Solemn in quest ora," from Verdi's "Force of Destiny," and Mary Prina, soprano, with Alice Mertens, contralto, gave a fine performance of "Quis est Homo," from Rossini's "Stabat Mater." A little later the four soloists sang "Bella figlia," from Verdi's "Rigoletto," and after the Beethoven "Egmont" overture by the orchestra the concert came to an end at an hour that was late even in this daylight saving era of advanced clocks. There was nothing of the usual church choir entertainment about this concert. If the village blacksmith was present, he was disguised in fashionable evening dress, and if he had to his credit something accomplished, something done, to earn a night's repose, he certainly stayed up very late to see his daughter, or some other man's daughter, looking exceedingly attractive in the choir. The presence of Max Jacobs and his orchestra, with works by Haydn, Mozart, Beethoven, Weber, Mendelssohn, were enough to raise the concert far above the average local benefit affair.

Elsie Thompson played the accompaniments very unobtrusively and artistically. The piano, however, might have sounded better had it been in better tune. There were several unisons quite disunited. E flat, first line of the G cleft, seemed bent on making its jarring tone as conspicuous as possible on every occasion. The weather will probably get the blame.

Baptist Temple Installs New Organ

The Baptist Temple, Third avenue and Schermerhorn street, Brooklyn, was scheduled to dedicate its new organ on Tuesday evening, April 23, the opening recital to be given by Charles M. Courboin, municipal organist of the city of Springfield, Mass.

The new organ is a four manual organ, compass CC to C4—sixty-one notes—pedals CCC to G1—thirty-two notes, comprising forty-nine stops and over 2,750 speaking pipes. It is considered the largest and best organ in the city.

Love-Lea Affairs

Linnie Love and Lorna Lea, soprano and contralto, led the singing of the National Anthem recently at several Loew theatres in New York. In some of the theatres they were asked to sing the anthem alone, as an encore. Next month both singers expect to go to Seattle, Wash., for a short time, which will be followed by appearances in Pacific Coast cities. It is safe to prognosticate a busy and successful summer for these enterprising artists. They recently made two test records for a leading phonograph company, which were pronounced very clear cut and distinct.

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earned for him the following encomium in the Salt Lake City Tribune of April 6th, 1918:

"Vivian Gosnell, the big New York baritone, who was brought here expressly for the role of Elijah, proved himself to be a genuine artist, with remarkable power and beauty of voice and a broadly intelligent musical comprehension of his part."

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PITTSBURGH, PA.

Pittsburgh, Pa., April 28, 1918.

A most fitting closing for Lent was the rendition of Pergolesi's "Stabat Mater," given Tuesday evening, March 26, at the Church of the Ascension, under the direction of Anne Griffiths and Edward Napier. The composition is for twelve ladies' voices, and those taking part were Clara Huhn, Lena Powell, Mrs. Wyatt Brown and Miss Draper, sopranos; Winifred Perry, Marie Lanz, Charlotte Ziegler and Velma Kaster, contraltos.

The opening number was a chorus beautifully done by all of the voices. Seldom does one have the opportunity of listening to so many excellent voices at one performance as was heard at this service.

Miss Huhn has a beautiful lyric voice that is rapidly placing her as one of the foremost sopranos of Pittsburgh. Miss Lanz has a lovely voice, which she uses with care, and it will not be long before she, too, will be one of the popular singers here. Miss Powell has a soprano voice of wide range and good quality; she also is growing into the better class. Mrs. Perry and Mrs. Ziegler, both contraltos, have excellent voices which have established for them good reputations. Mrs. Perry has just accepted the appointment as contralto in the First Baptist Church. Mrs. Brown, Miss Draper and Miss Kaster all have beautiful voices, but are not so well known as the other singers. Miss Kaster has a contralto voice of rare beauty and sings with a keen understanding of both her text and vocal ability.

The entire service was even better than the one given a year ago, and it is hoped other services along this line can be given.

Anne Griffiths Entertains

Anne Griffiths entertained in her studio a short time ago at a musical tea given in honor of Lieut. Clinton Wellington Frasier, who is a member of the Royal Flying Corps. He was recently given an extra commission by being selected as one of ten flyers who have never received a scratch on their machines and are known as the "Stunt Squad." Those taking part in the program were Miss Cornelius and Miss Huhn, sopranos; Miss Lanz, contralto; Sudwarth Frasier, tenor, a brother of Lieutenant Frasier, who recently accepted the position in the Third Presbyterian Church. Edith Granville Filer led the guests in the singing of some of the popular war songs of the day. Edward Napier, organist and choir director of the Church of the Ascension, sang some rollicking songs, playing his own accompaniments, which was a fine close for the afternoon's entertainment.

Art Society Presents Werrenrath

The Art Society of Pittsburgh presented Reinald Werrenrath, baritone, in a recital of songs Friday evening, April 12, at Carnegie Music Hall.

Mr. Werrenrath was in excellent voice on this occasion and sang a most interesting program. Mr. Werrenrath's work is so widely known and he has such a wide reputation that no comment other than highest praise is offered of his splendid singing.

The accompaniments were admirably furnished by Harry Spier.

Heifetz in First Pittsburgh Recital

Jascha Heifetz gave his first Pittsburgh recital in Carnegie Music Hall, Tuesday evening, April 9, to a very large audience.

Mr. Heifetz did not fail to live up to all the praise that preceded his coming to Pittsburgh and was most heartily received. His interpretation for one of so few years was astounding, and the audience lingered long after his last number, applauding steadily until he had to play another number.

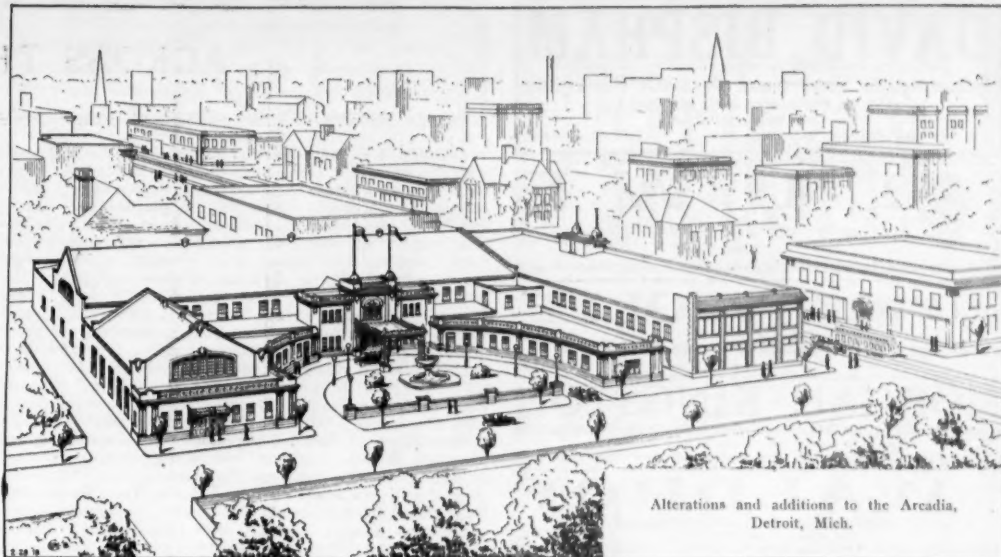
His accompaniments were most artistically played by Andre Benoist, whose work has been heard here before and heartily enjoyed.

Heyn Series, 1918-1919

Edith Taylor Thomson, as manager for the Heyn recitals for the season 1918 and 1919, announces the following artists: a quartet composed of Frances Alda, Carolina Lazzari, Giovanni Martinelli and Giuseppe de Luca for the first concert; the second will be Hipolito Lazaro and Mabel Garrison; the third, Yvette Guilbert; fourth, Jascha Heifetz; fifth, Yolanda Mero and Louis Graveure; the sixth, Amelita Galli-Curci. Subscriptions will be received beginning May 10.

Mozart Club's Fortieth Anniversary Concert

The Mozart Club of Pittsburgh gave its fortieth anni-



Alterations and additions to the Arcadia, Detroit, Mich.

Detroit's New Auditorium

At last Detroit is to be blessed with a new auditorium, a place such as the community has been clamoring for. The new auditorium will be a place of which the Detroit public may well be proud. It will be capable of housing any convention, mass meeting, musical attraction, exhibit, fair or ball that may be proposed or promoted.

Ground for this auditorium now is being broken in the very heart of the city. No more accessible location could be found. It is the present Arcadia site that is to be developed. The ground under control for this project covers a trifle over one acre. It is bounded by Woodward avenue on the east, Stimson place on the south and Davenport on the north. The present Arcadia structure will be completely wrecked and rebuilt in an imposing manner. A huge seating capacity is arranged in such a manner that by use of velour and sliding curtains units of seating can be had. A grand tier of overhanging boxes, forty-eight in number, and arranged in a horseshoe, will afford a striking feature. The idea of the Metropolitan Opera House, in New York, has been carried out in this project. Back of the boxes will be a spacious promenade corridor, developed with settees, chairs, etc., thereby making a lounging place as well as promenade space. At the east end of the hall will be a balcony equipped with opera chairs. This

balcony will contain a sliding curtain so arranged that any number of rows in the balcony can be completely cut off, thereby carrying out the unit idea. The main floor will be seated with portable chairs that may be arranged in manner to suit the occasion.

Facing on Stimson place and communicating with the main auditorium will be a smaller auditorium of the most modern architecture. It will also contain rest and check rooms. This hall will seat over six hundred. There will be a ballroom floor, stage, etc.

The main building will be still known as Arcadia, and the smaller hall as Arcadia Annex. It will house this coming season, the attractions given by the Central Concert Company, Detroit Orchestral Association, Detroit Symphony Orchestra, Ford Motor Band, charity balls, conventions, etc.

J. L. Woods, the present proprietor of Arcadia, as well as other large auditoriums in St. Louis, Cleveland and other cities, has taken the property over on a long term lease from the Stott Realty Company. Under his proprietorship the new enterprise will be conducted in the same high class manner that has given Arcadia its enviable reputation.

Work will be rushed through to completion and the new building will be opened to the public on September 1.

versary concert, Thursday evening, April 18, in Carnegie Music Hall. J. P. McCollum, conductor.

The program opened with the singing of "The Star Spangled Banner," which was followed by overture from "The Magic Flute," by the orchestra. The vocal selection for the concert was A. R. Gaul's "Joan of Arc," for solo voices, chorus, orchestra and organ.

The soloists for the evening were Lillian N. Heyward, soprano, from New York; Walter Pontius, tenor, from Philadelphia, and I. Kay Myers, baritone, of Pittsburgh.

The work of the soloists was all very commendable. This was Miss Heyward's first appearance with this organization, but she was heard with the Haydn Choral Union in "The Messiah" two seasons ago and did excellent work. Mr. Pontius will be remembered as having sung Faust last fall. Mr. Myers sang his part in dramatic style and with splendid vocal emission.

The work of the chorus was much better than on some previous occasions and the entire ensemble was quite effective. H. E. W.

Philip Hale's Sketch of Florence Easton's Career

In "As the World Wags," by Philip Hale, in the Boston Herald and Journal of April 25, the critic had the following to say in regard to Florence Easton, who sang there with the Metropolitan Opera Company: "Florence Easton, who will sing tonight in Leoni's opera founded on the grisly play, 'The Cat and the Cherub,' was heard here in 1905 at the Tremont Theatre, when, as a member of Mr. Savage's English grand opera company, she took the part of Gilda on November 1. It was then said that she

had been a member of the Moody-Manners English opera company in London and had sung for two seasons at Covent Garden. It was also said that she was an American by birth, but two or three years later it was stated that she was born 'abroad.' As the old school reader put it: 'It matters little what immediate spot may be the birthplace of so great a man as Washington.'"

One might add that Mme. Easton has proven her greatness as an artist during her first brilliant season with the Metropolitan Opera Company.

Tirindelli's Concerto Heard

At a concert given by the orchestra of the Cincinnati Conservatory, Pier Tirindelli, conductor, the program comprised compositions by Gade, Debussy, Schubert, Liszt, and a violin concerto in G minor by Tirindelli, played by Herbert Silbersack. Eugen Ysaye attended the rehearsal of the concert, as his May Festival work kept him from being present at the concert proper. The great violin maestro heard the Tirindelli concerto, and praised it very highly. The work is not new, as it was played years ago with the Cincinnati Orchestra by the composer. One of the leading Cincinnati papers wrote of the recent performance: "Time has in no manner impaired the musical values of this charming and melodious composition. It is ably scored, abounds with melodies and has sincere musicianly qualities. The first movement is particularly fine and effective. The other two movements are an andante, displaying something of the latest musical phraseologies, although written some years ago, and a vivacious and brilliant allegro as a finale."

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ACROSS THE COUNTRY

Albany, N. Y.—Galli-Curci sang to the largest audience assembled in Harmanus Bleecker Hall since it has been converted into a theatre. Homer Samuels was at the piano, and Manuel Berenguer, flutist, played the obligatos for Mme. Galli-Curci, as well as a solo. The "Shadow Song" from "Dinorah" was exquisitely sung by the prima donna, but was marred at the conclusion by the encore fiends, who started a vigorous handclapping before the final note. Galli-Curci's encores included "Home, Sweet Home," and "Annie Laurie," playing her own accompaniments. This was her second Albany appearance, the event being under Ben Franklin's management.—Fred W. Kerner will direct a chorus of 200 mixed voices and an orchestra of forty in Gaul's cantata, "The Ten Virgins," May 19. Louis Reisse, a pupil of Mr. Kerner, will be at the piano, and Thomas de Stefano will be concertmaster.—Marie Clifton Adsit, of Delmar, has written an encore song for Margaret Woodrow Wilson, who is singing it on her tour of Southern cantonments and in Washington. Miss Adsit is passing a few weeks in San Antonio, Tex., where Mrs. Ross David, Miss Wilson's accompanist, visited her, bringing a large bouquet of roses with Miss Wilson's compliments. Miss Adsit is the daughter of the Rev. Spencer M. Adsit, a retired Presbyterian clergyman.—Dr. Frank Sill Rogers directed the vested choir of St. Peter's in a brilliant program at the church recently. The assisting artists were Evelyn Scotney, soprano, and Howard White, bass-baritone and cellist. Howard Smith and Edward L. Kellogg, of St. Peter's, won praise in solos. Mme. Scotney was in fine voice, and Edgar S. van Olinda and Ward Elwell, boy sopranos of St. Peter's, were other soloists in "Rebekah." Sir Joseph Barnby's scriptural idyll. Harry Alan Russell, organist and master of chorists at the Cathedral of All Saints and a pupil of Dr. Rogers, played the prelude and postlude, and Dr. Rogers was at the organ during the remainder of the evening. Mr. White played two cello solos, producing a round, rich tone. The choir sang "Listen to the Lambs," unaccompanied, with beauty of shading and fine precision, and Mme. Scotney sang the Bach-Gounod "Ave Maria."—"We're in the War to See It Through," a rousing war song by Harold F. Andrews, is receiving widespread favor.—More than 2,000 attended the spring musicale of the Albany High School, Prof. George Edgar Oliver conducting both chorus and orchestra.—Samuel B. Belding, fully recovered from a recent illness, gave his annual organ recital at the First Reformed Church for the students at the State College for Teachers recently.—Finlay Lyon's cantata, "The Great Light," was sung recently at the Church of the Atonement, C. Bernard Vandenberg conducting.

Berkeley, Cal.—(See "Music on the Pacific Slope.")

Boston, Mass.—(See letter on another page.)

Cambridge, Mass.—Plans have been completed for the summer school of church music, to be held from June 21 to July 6. The fourth year of the school finds Dean P. C. Lutkin, of Northwestern University, Evans-ton, Ill., again on the staff, and he offers two courses, one practical and the other theoretical. The first is a course on choral conducting and interpretation. Members of this course will be organized for drill in a choir which will be trained in the principles of musical expression. The second course will be in the esthetics and criticism of church music, and will consist in critical analysis of choral music as exemplified in the congregational hymn and the anthem of the choir. The Rev. Charles W. Douglas, of New York, will have charge of the instruction in plain song. This course offers an unusual opportunity for musicians to study the music of the Middle Ages, on which modern music is based. Indeed, many of the significant features of modern French music are derived from the use of medieval modes. Canon Douglas also offers a course in plain song theory as adapted to accompaniment, and there will be studies in rhythmical analysis, with paper work on psalm tones, antiphons and hymns. Richard G. Appel, of the Cambridge Theological School, will give a course on the use of the organ in the service, with reference to accompaniment, improvisation and repertory. Among the subjects to be considered in the occasional lectures will be the music of the Russian liturgy, community music and J. S. Bach, music for patriotic services, music for the Sunday school, etc. Opportunity will be given to hear some of the fine organs in Boston, and to visit organ factories in the vicinity. As in previous years, the summer school meets in connection with the conference for church work, and registration for one entitles members to instruction and privileges of the other. The association of the two organizations gives scope for inspiring demonstration of community hymn singing, which will be a daily feature. Application for registration and other information may be made to Richard G. Appel, director, 15 Hilliard street, Cambridge.

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Cleveland, Ohio.—(See letter on another page.)

Columbia, S. C.—Had it not been for the efforts of local teachers and music schools to furnish a few recitals, Columbia would have experienced a winter entirely devoid of music. The local managers for some reason seemed not to recognize their opportunity, for, with the usual public augmented by thousands of soldiers and very many officers' families, they have had the best public ever known here. The women's clubs, usually very active, have given themselves entirely to patriotic work of various kinds.—Columbia College, a school for young women, has given a series of graduating recitals throughout the spring. Mr. Church, who is at the head of the music department here, is energetic and interested in good music.—Chicora College has given some faculty concerts and its annual music week.

The glee club of this school, under the direction of Mrs. H. H. Bellamann, has toured the State in the interests of Red Cross work, and has realized about \$1,000 for the cause.—Lenore Purcell and Lila Edmunds, pianists, gave a joint recital, when Miss Purcell played the Pierné concerto, and Miss Edmunds, H. H. Bellamann's new piano concerto. This work had not been heard in Columbia.

Columbus, Ohio.—Another triumph was added to Galli-Curci's already long list when she appeared in Memorial Hall in concert on April 17. It is estimated that over 4,000 people heard her, as all stage seats and standing room were sold. Galli-Curci is a master of program building, starting with the simpler songs and leaving her arias until the last, when they evoke tremendous applause. By the time she sang the "Shadow Song" from "Dinorah," her audience was so enthusiastic that demands for more were not to be denied. The announcement was made that she has already been secured for next year.

Dayton, Ohio.—Dayton had the pleasure of hearing Mme. Schumann-Heink on April 2 in Memorial Hall. Her program was a varied one, and was received with the enthusiasm always accorded this beloved singer. Edith Evans was her accompanist. On the afternoon preceding the concert, Mme. Schumann-Heink sang for the soldiers at the Wilbur Wright Aviation Field.—The Chicago Symphony Orchestra, Frederick Stock conducting, appeared in Memorial Hall on April 8. The program included the Tchaikowsky symphony, No. 4. This was the last concert in the Civic League Course. On Friday evening of the same week the Russian Symphony Orchestra, Modest Altschuler, conductor, played the Tchaikowsky symphony, No. 5. Wynne Pyle, as soloist, played in her usually skillful manner the same composer's piano concerto, No. 1. This concert closed the Symphony course.—Under the direction of A. F. Thiele, Galli-Curci and Rudolph Ganz gave a joint recital in Memorial Hall on April 24. The audience was probably the largest ever assembled in this city to hear any artists. Galli-Curci's marvelous voice was heard to best advantage in Meyerbeer's famous "Shadow Song," Manuel Berenguer playing the flute accompaniment. Mr. Ganz, in addition to a superb rendition of the Schumann symphonic studies, offered numbers by Chopin and Liszt and one of his own compositions, capriccio in E flat, for the right hand alone. Both artists received ovations, and responded with several encores. Homer Samuels was Galli-Curci's able accompanist. On the evening following, Mr. Ganz played at the Wilbur Wright Aviation Field.

Hartford, Conn.—Mme. Schumann-Heink was the bright star of a week more than ordinarily filled with musical happenings. Foot Guard Hall was packed to the doors on April 23 to hear her, and, whether she spoke or sang, she was applauded to the echo. The audience was enthralled by this singer's wonderful personality, and Liberty Bonds were sold in great numbers when she added her word. Her program need not be mentioned except to note that it was rendered with an effectiveness which few artists could have equaled.—Hartford had its first opportunity to hear Leo Ornstein, the much lauded composer-pianist, on April 17. The usual number of serious minded music lovers were in attendance. The program, consisting of standard numbers and compositions of his own, gave ample opportunity to become acquainted with this young genius.—Anna Case, the delightful soprano, gave a recital at Parson's Theatre for the benefit of the Odd Fellows' War Relief Fund on April 22. The house was practically sold out, and the audience was very enthusiastic, recalling the singer many times. Charles Gilbert Spross was at the piano.—The Treble Clef Club, Edward F. Laubin, director, gave its last concert of the season on April 25. Albert Lindquist, tenor, was the soloist. A fair sized audience was in attendance and was given a rare treat. Everything that Mr. Laubin does is accomplished with remarkable musical taste and effectiveness.—At the Musical Club meeting on April 25, at the School of Music, a program of "War Music of All Times" was given.—A concert was given at Unity Hall, under the direction of Sydney French, of the Pratt & Whitney welfare department. A male chorus showed good drilling and quite a little artistic ability. Arnold Janser, cellist; Nellie Carey Reynolds, contralto; Mrs. A. E. Lyman, soprano, and J. Simony, tenor, were heard in solo numbers.—The Choral Club, Ralph L. Baldwin, conductor, gave the second concert of its eleventh season on April 10, in Parson's Theatre. In "The Call of Spring," Bartholomew, the obligato was by Messrs. Howard, Prior and Taylor. The club was assisted by Merle Alcock, contralto, who gave enjoyable renditions of "O Don Fatale" from Verdi's "Don Carlos"; "What Is There Hid in the Heart of a Rose?" Protheroe; "The Bells of Youth," Speaks; "Love's Sorrow," Brown, and "Spring Flowers," Phillips. She also sang the rhapsodie from Goethe's "Harzreise in Winter" with the Choral Club, scoring a very decided success with every one, both by reason of her beautiful voice and of her equally charming personality. Edward F. Laubin was the pianist of the evening.

Jacksonville, Fla.—Under the auspices of the entertainment committee of the Jacksonville Commission on Training Camp Activities, the Ladies' Friday Musical arranged a series of artists' recitals for the soldiers at Camp Johnston. These recitals have been greatly enjoyed and most enthusiastically received by the boys. On April 22 Greta Challen Berg, soprano, gave one of these recitals in a Y. M. C. A. hut. She is one of Jacksonville's popular singers, and possesses a beautiful soprano voice, together with a charming personality which makes her a great favorite. The program rendered was artistic and delightful. The last of these recitals was given by Arthur George, baritone; Margaret Nelson, soprano, and George Orner,

violinist, as well as all of the faculty of the School of Musical Art. Mr. George, the head of the voice department, has a beautiful voice of a splendid, warm, rich quality that always pleases. Miss Nelson has a voice which is always a delight to her hearers, and Mr. Orner plays with fine style and is a favorite wherever heard. This recital was given in the new American Theatre which has just been completed at the camp.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Louisville, Ky.—Amelita Galli-Curci has flashed like a meteor across Louisville's musical horizon, leaving behind her a trail of lovely memories. Her lovely voice with its incredible agility, her charming and gracious manner and attractive personality, scored their usual triumph. It goes without saying that Macauley's Theatre could not possibly accommodate the people who wanted to hear the diva, although several hundred chairs were placed on the stage. The audience, prepared to be enthusiastic, welcomed her with tumultuous applause. Mme. Galli-Curci was accompanied by Homer Samuels, and the flute obligato was played by Manuel Berenguer, who also contributed two numbers, assisted by Mr. Samuels. This concert was the last in the Fine Arts series under the management of Ona B. Talbot.—Mrs. Talbot also presented the Russian Symphony Orchestra, which was heard at Macauley's Theatre on April 15. Modest Altschuler is a personal favorite in this city, and his program of Russian music greatly pleased his audience. A feature of local importance was the singing of a number of Russian chorales by the choir of Calvary Church, directed by Frederick A. Cowles. This choir has given several concerts of these compositions, and is thoroughly trained in this difficult style of singing. The shading and the dynamic effects were remarkable and reflect great credit on the singers.—On April 17, Reinald Werrenrath appeared at the Y. M. H. A., presented by the music committee of the Woman's Club, of which Mrs. Charles Boynton is the new chairman. Mr. Werrenrath's program was greatly enjoyed. His voice seemed even better than ever, and his style is always a joy. He was accompanied admirably by Harry Spier.—On April 18, Arthur Shattuck gave a piano recital in the Y. W. C. A. auditorium. Mr. Shattuck is a conservative and academic player, with a resourceful technic. His program contained a number of "revivals" from the repertoire of pianists of a bygone generation, which were interesting as revealing the contrast between those compositions and the "program" music of the present day. Mr. Shattuck was presented by Frances Potter Allen.

Madison, Wis.—The University of Wisconsin First Regiment Band, Maj. J. E. Saugstad, conductor, gave the final concert of its winter series on April 7. Since the declaration of war, forty-six members and former members of this band have entered the service, nine of whom have been commissioned as officers in the Army and Navy. The University Orchestra, Major Saugstad, conductor, Waldemar von Gelch, concertmaster, played Haydn's symphony in D major and Schubert's "Rosamunde" overture at a concert given at the University School of Music on April 17. Other numbers on the program included Handel's concerto grosso No. 12, op. 6, No. 1, for two pianos and strings, and Bach's concerto in D minor, for two violins and strings, Max Peterson playing the first solo violin and Helen Churchill playing the second.

Miami, Fla.—On April 23, the church choirs of the city and the High School Glee Club assembled at the Auditorium to unite their efforts for the sale of Thrift Stamps among Miami people and visitors. A marked co-operation prevailed amid the striving of each organ for the great Cause. The admission price of fifty cents was returned in Thrift Stamps, thus encouraging the outlay. Each choir had rehearsals before appearing at the War Concert.—Leona Dreisbach recently entertained at her home the soldiers from Minnesota and Texas with popular songs, the soldier's delight.—Marie-Elise Johnson, the violinist, is again at her home, Lake Clark, after giving a recital in New York City. Her parents received many congratulatory messages, among them one from Benjamin B. Valentine, the music critic representing the New York Herald for many years. Her teacher, Ovide Musin, says of the recital: "Marie-Elise gave her recital this afternoon with splendid success. Crowded attendance, an ovation, many floral tributes, all sustain my opinion of her genius."—Miami's "Little Folks" played in a violin recital for the benefit of the Red Cross. Vilona Hall staged the concert with twenty-five of her violin pupils. Her little five-year-old daughter made a decided hit when she played "America." Those participating were Audrey Hall, Jennie Neubeck, Claire Allender, Montgomery Attwater, Ethel Cool, Marilla Griffing, Ernest Piepenschneider, Melba Piepenschneider, Joseph Pena, Inez Marvin, Evelyn Bradley.—It is a matter of general enthusiasm that Miami will have a Community Sing under the excellent direction of Robert Louis Zoll, the popular baritone and vocal instructor in the Miami Public Schools. Mr. Zoll has been engaged in concert tours, is the director of the Miami troubadours, and has done much in building up the music of the State.—The Children's Department, Miami Music Club, met recently in the Presbyterian Chapel, as the Woman's Club Building has been turned over to the soldiers.

Oakland, Cal.—(See "Music on the Pacific Slope.")

Omaha, Neb.—Frieda Hempel's beautiful voice, her art, and her personality, won for her unqualified admiration on the occasion of her recent visit here as the final attraction in the Tuesday Musical Club concert series. Miss Hempel sang a program rich in content and variety, and added almost as many extra numbers as were scheduled on her program, in response to spontaneous and prolonged applause. The refinement of her style, the exquisite texture of her singing organ, and the charm which radiated from her personality, brought her a thoroughly deserved ovation.—A movement of the Sibelius D minor concerto, the César Franck A major sonata, and two groups of modern violin pieces, were played by Maud Powell and her assisting pianist, Arthur Loesser, at their appearance here on April 25. Mme. Powell's playing revealed the same charming qualities for which it has long been known and recognized. The large audience present responded to her offerings with unfeigned enthusiasm.

Mr. Loesser contributed much to the evening's pleasure by his effective solo playing and accompanying.

Philadelphia, Pa.—(See letter on another page.)

Pittsburgh, Pa.—(See letter on another page.)

Portland, Ore.—(See "Music on the Pacific Slope.")

Providence, R. I.—The San Carlo Opera Company gave six performances here at the Majestic Theatre, beginning April 17, which ended a most successful season at thirty-five weeks for this splendid organization. Fortune Gallo, the managing director, is to be congratulated on maintaining the array of fine artists. Among those whose work deserves special praise are Marcella Craft, Edvige Vacarri, Luisa Darclee, Marta Melis, Manuel Salazar, Giuseppe Agostini, Angelo Antola and Joseph Royer. The operas presented were "Aida," "Traviata," "Cavalleria Rusticana," "Pagliacci," "Trovatore," "Rigoletto" and the "Jewels of the Madonna," all of which were well staged and finely rendered. The orchestra, under the able direction of Carlo Peronia, played with fine effect. Miss Craft, as Traviata, fulfilled all the expectations of the musical critics and the public.—In Memorial Hall, April 16, Loyal Phillips Shawe, baritone, gave a recital for the benefit of the French-Belgian-Armenian Orphans' Fund, at which he was assisted by Avis Bliven-Charbonnel, pianist. Mr. Shawe chose an all-American program, opening the concert with Lieut. Francis Macmillen's American "Consecration Hymn," to which he gave a stirring rendition. His interpretations were musically. Mme. Charbonnel's numbers were from French composers, and her playing was marked by clear technic and fine musical phrasing. J. Angus Winter, the accompanist, played with good taste.—At a series of Lenten musical services held at Grace Church, the following artists assisted as special soloists: Vera Decker Pond, Albert T. Foster, violinists; Dr. J. C. Normand, cellist; Andrew L. Intlehouse, solo trumpet; van Veatchon Rogers, harpist, and Joseph le Maire, clarinet. Choral works given by Grace Church choir included the cantatas "Gallia" by Gounod, "The Paschal Victor" by J. S. Matthews, and selections from "The Darkest Hour," Harold Moore. The anthem of democracy, "When Wilt Thou Save the People?" and "List, the Glistening Angel," two new compositions by J. Sebastian Matthews, the organist and choirmaster of Grace Church, were introduced at these services.—The National Association of Organists held a "smoker" for the male members in Charles Kelley's studio recently. A general good time was in order. The serious part of the evening was given over to J. Sebastian Matthews, of Grace Church, who gave a symposium on "Some Advisable Qualities of the Composer." Among those present were Myron C. Ballou, chairman; William Eccles, George H. Lomas and Percy Spring.—Galli-Curci, John McCormack, Heifetz and Schumann-Heink have appeared here within the last two months under the management of Albert M. Steinert.

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Selma, Ala.—Ben. F. Feagan, organist, gave a farewell recital at the First Baptist Church on April 21. Mr. Feagan has gone to a cantonment. The music lovers of Selma will greatly miss his well rendered numbers, and his absence from the Baptist organ will be deplored. The auditorium of the church was filled to overflowing with an appreciative audience.—Recently a unique concert was presented in Montgomery by a family of talented Selma musicians, Mrs. I. Roisman and her five children. Mrs. Roisman and two small daughters sang and played the piano; two boys played the violin and one the cornet. These musicians have played by special request in Atlanta, Waukesha, Chicago and other places, and the ovation accorded them in Montgomery was a just tribute to the unusual talent displayed by this remarkable family. The children will continue their studies in a Chicago institute during the school vacation.

Shelton, Conn.—May McCandless Wood, contralto, and Herman Spielter, of New York, appeared here at a concert on April 20. The latter rendered several of his own compositions, all of which were received with enthusiasm by a conservative audience, while the former sang a group of folk songs, the wide range of her voice showing to advantage in "Oh, mon Fils," from "The Prophet."

Sioux Falls, Ia.—(See letter on another page.)

St. Louis, Mo.—(See letter on another page.)

Tacoma, Wash.—(See "Music on the Pacific Slope.")

Tacoma, Wash.—The fifth of the series of annual opera presentations by the students of the music department of the Stadium High School was given on April 4 and 5, under the direction of W. G. Alexander Ball, director of music in that institution. Gilbert and Sullivan's "Mikado" was given an unusually creditable performance, the more so as the entire work was committed, rehearsed, and presented by the students, orchestra included, during the short space of twenty-three days. These annual opera performances by the high school students have come to be looked forward to in Tacoma, the presentations for some of the previous years including such works as Balfe's "Bohemian Girl," and Gilbert and Sullivan's "Pirates of Penzance," and "Pinafore." Mr. Ball, who is an old pupil of Sir Arthur Sullivan, has succeeded in adding more than \$5,000 to the funds of the Stadium and Lincoln High Schools by these performances, which has been spent in equipment for the music departments, during the time he has had charge of the work. All the local papers spoke highly of the students' efforts, the Tacoma Ledger declaring that "How these young people went through the two acts like so many professionals with only twenty-three days' coaching is very remarkable, and confers great credit on W. G. Alexander Ball, who has demonstrated his ability time and again as an expert in handling the music in our high schools and grades."

Tallahassee, Fla.—Gladys Comforter gave a piano recital on April 22. Miss Comforter is a young artist of much promise. She has an innate feeling for color and good taste in the use of dynamics. Gertrude Isidor, a gifted violinist, educated in Cincinnati, assisted on the program. Miss Isidor has good technic and temperament. Ella Scoble Opperman, director, gave an interesting illustrated analysis of the piano numbers.

Wichita, Kan.—(See letter on another page.)

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Chicago Musical College, June 24th to July 28th (five weeks).Address L. LILLY, Secretary 6 East 81st Street, New York
Telephone 687 Lenox**Sokoloff to Lead Concert Here**

An orchestral concert of French music will be given in Carnegie Hall, Friday evening, May 17, by Nikolai Sokoloff, former conductor of the Philharmonic Orchestra of San Francisco. Mr. Sokoloff, who is well known to New York musicians, has secured a picked orchestra of ninety players. His program will include the César Franck symphony in D, two nocturnes of Claude Debussy, and Debussy's "Afternoon of a Faun" and Chabrier's "España." On the Pacific Coast, Mr. Sokoloff has been particularly successful, and brought the San Francisco Philharmonic to a high degree of musical efficiency. For three years he was a member of the Boston Symphony Orchestra under Gericke, from whom he received his training as a conductor. Mr. Sokoloff has just returned from France, where he spent last winter organizing relief for French musicians. He also gave a number of concerts for the soldiers of the American and French armies. For his New York concert he has chosen a French program as a natural result of his deep affection for the French people.

Olive Kline Works for Soldiers' Books

Two of the most active troops among the boy and girl scouts are Girl Scout Troop, No. 70, Frances Mandell, captain, and Boy Scout Troop, No. 78, Maurice Robinson, scoutmaster. Not satisfied with the book collecting drive made by all the scouts, Troops 70 and 78 wiggled their semaphore signal to Olive Kline to assist them in a little private drive of their own. Miss Kline graciously responded by giving her services and furnishing an automobile for the transportation of the books from the street corner of Eighty-eighth street and Fifth avenue, where they were collected, to the Public Library at Forty-second street and Fifth avenue.

The big concerted drive a short time ago resulted in 20,000 books being turned over to the various libraries who were shipping them to our camps and to the boys in



Olive Kline (right) and Margaret Dunlap, holding flag of Boy Scout Troop No. 78, on their way to the New York Public Library to aid in the campaign for books for the soldiers and sailors.

France. The miniature drive by Troops 70 and 78, assisted by Miss Kline, netted 8,577 books and magazines, collected in about five hours' time on Sunday morning and afternoon, April 14. Although the soprano enlisted the help of several of her friends, including Margaret Dunlap, the well known contralto, there were so many books that the Scouts were obliged to appeal to the Police Department for a patrol wagon to take the final load.

Congratulations from scout headquarters to Troops 70 and 78 came officially in the form of a letter of grateful appreciation for the patriotic response to General Pershing's appeal for "More Books for Our Boys."

Leila Holterhoff at Camp Upton

Leila Holterhoff gave a recital for the soldiers at Camp Upton, assisted by Max Rosen, violinist, and star pupil of Alois Trnka, who also was the teacher of David Hochstein. This is the second time that Miss Holterhoff has given her services at Camp Upton to entertain the soldiers. The concert was arranged by Miss Holterhoff's manager, Annie Friedberg.

Colorado College Glee Clubs in Concerts

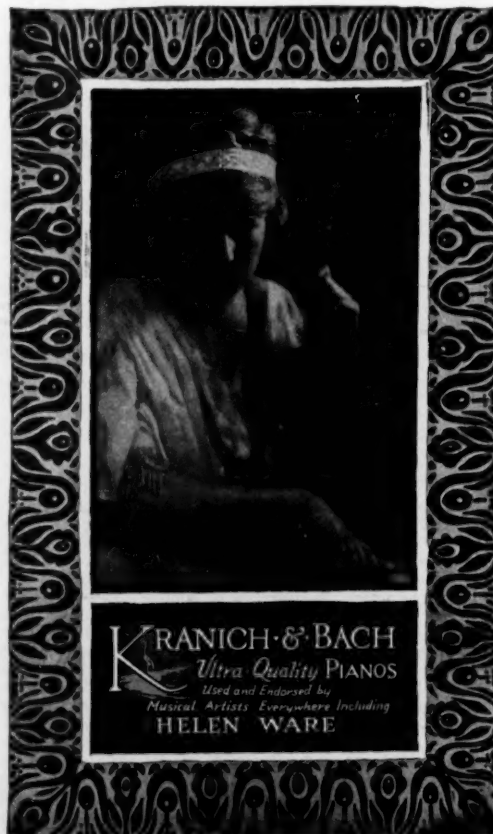
A grand concert was given recently by the Ladies' Glee Club of the Colorado Agricultural College at the college chapel, Fort Collins, Colo. Alexander Emslie, who is director of the conservatory of music and the chorus director, led the ladies' chorus through an interesting and well sung program. "America" opened the concert, following which these songs were sung: Dudley Buck's "Concert Waltz," Harriet Ware's "Boat Song," "The Dancing Doll," Edward Poldini; "Fairy Pipers," A. Herbert Brewer; the college song, "Come On, Aggies"; Richard Wagner's "Spinning Chorus"; "Deep River," arranged by Ambrose, and Hallett Gilbert's "A Dusky Lullaby." The program was brought to a happy close with the glee club and audience participating in "The Star Spangled Banner." Assisting the glee club were Miss Shaw, reader; Miss Foltz, who rendered Buzzi-Peccia's "Under the Greenwood Tree"; Miss Russell, violinist, who played the andante and scherzo capriccioso, op. 16, Ferdinand David; the Misses Rohling and Kilburn, members of the chorus, who sang a duet, Offenbach's "Barcarolle"; Miss Wilkin, pianist, who rendered two Grieg selections, and Miss McKillop, also a member of the chorus, who sang two Scotch songs.

The Men's Glee Club, also ably directed by Alexander Emslie, offered a program Tuesday, April 16, at the College Auditorium. They rendered, besides "America" and "The Star Spangled Banner," "Hawaii's Love Song," arranged by Brackett; "Honey, I Want You Now," Coe; "Swing Along," Cook; college song, "Come On, Aggies"; Poulton's "Aura Lee"; "Pals" and "Football Song," Squire; "Tim Rooney's at the Fightin'," Flynn; "In the Gloaming," Harrison; "When the Boys Come Home," Speaks; "A Soldier's Song,"

Marcheroni; "Soldiers' Chorus," from Gounod's "Faust," and "Charge of the Light Brigade," Protheroe. Mrs. Alexander Emslie, Ruth Demaray and Ruth Wilkin are the glee clubs' accompanists. Clarence James, violinist, and Arthur Ross, reader, assisted.

MUSICIANS UNDER THE FLAG

Allen, Robert E.	Lloyd, Robert
Ashbaucher, Herman	Losh, Sam
Barker, John D.	Lowrey, Edward W.
Barlow, Howard	Lunger, Robert
Barnes, H. W. B.	Macheath, Donald
Beckwith, Reuben	Macmillen, Francis
Berlin, Irving	Madonald, W. R.
Bibb, Frank	Maier, Guy
Bollman, Fred	Meeker, Z. E.
Boone, Manley Price	Mitchell, Earl
Bowes, Charles	Morris, Paul
Burnett, John	Nevin, Arthur
Callahan, Miller	Nevins, Willard Irving
Chamberlain, Glenn	Newman, John J.
Clifton, Chalmers	Orth, Carl
Cornell, Louis	Osberg, Elliot
Cottingham, Howard A.	Paderewski, Ignatz
Cox, Wallace	Palmer, Claude
Dittler, Herbert	Pattison, Lee
Doering, Henri	Peroni, Carlo
Donohue, Lester	Persson, Frederic
Dunn, Charles Clark	Peterson, Alfred C.
Elser, Maximilian	Pope, Van
Felber, Herman	Potter, Harold
Forner, Eugene A.	Potter, Harrison
Fram, Arthur	Pratt, Howard E.
Frankel, Abraham	Reidy, Gerald W.
Frothingham, John W.	Reinherr, George
Gabriel, Gilbert	Rice, Leon
Garrabrant, Maurice	Reynolds, Gerald
George, Thomas	Roentgen, Engelbert
Giorni, Aurelio	Rogers, Francis
Goodman, Laurence	Rosano, Lieff
Gotthelf, Claude	Rupprecht, Carl
Grainger, Percy	Saurer, Harold
Granberry, George F.	Schelling, Ernest
Gustafson, William	Schmidt, David H., Jr.
Haensel, Fitzhugh W.	Soderquist, David A.
Hall, Alan	Sousa, John Philip
Hall, Cecil John	Sowerby, Leo
Hartzell, Alfred	Spalding, Albert
Hattstaedt, John R.	Stehl, Richard E.
Haubiel, Charles T.	Stewart, Alexander
Hawley, Oscar Hatch	Stiles, Vernon
Heckman, Walter	Stoessel, Albert
Heizer, Frederick, Jr.	Stoopach, Joseph
Hemus, Percy	Stuntz, Homer
Hillyard, Ried	Taggart, A.
Hochstein, David	Taylor, Bernard U., Jr.
House, Judson	Trimmer, Sam
Hubbard, Havrah	Vail, Harris R.
Hudson, Byron	Van Surdam, H. E.
Jacobi, Frederick	Venth, Carl
James, Philip	Walker, Ralph
Janpolski, Albert	Washburn, C. C.
Jones, Gomer	White, Roderick
Keller, Harrison	Whitford, Homer P.
Kernochan, Marshall	Whittaker, James
Kraft, Arthur C.	Wiederhold, Albert
La Belle, Guy	Wille, Stewart
Lehmann, Theodore	Wilson, Gilbert
Levy, Russell E.	Wilson, Weston S.
Lewis, Ward	Woodside, J. Uly
Lindorff, Theodore	Wylie, W. H., Jr.
Little, John W.	Zimmerman, Walter P.



AMERICA ACCUMULATING MUSIC TRADITIONS

Frieda Hempel Finds This Country Progressing Rapidly

If feathered songsters are jealous, the birds of California must be making one famous soprano's ears burn with their chatter of Hempel, Hempel, Hempel. For she was compared to most of them within the last six weeks, and every once in a while the inhabitants of the treetops drew second place.

Frieda Hempel has just returned from her first concert tour on the Pacific Coast, where she scored triumph upon triumph. The Metropolitan soprano so long awaited, so glowingly heralded, more than fulfilled all the expectations of the Far West. Capacity audiences acclaimed her. Critics, living in a country of superlative beauty, searched for more superlatives to describe the loveliness of her voice. Several of the writers rather seemed to resent that their duty compelled them to think and analyze music critically when they wished only to revel in the sheer beauty of Miss Hempel's art.

"Frieda Hempel not only has a voice made up of gold and magic; she has a heart. It may be better to say that she has a voice with a heart in it," wrote Walter Bodin in the San Francisco Bulletin.

Perhaps that sentence tells the whole story of Miss Hempel's tour. Westerners appreciate art—but art plus heart they adore.

Original Garden of Eden

"It was a delightful trip, and more or less eventful," said Miss Hempel the other afternoon in her apartment overlooking Central Park. "California is one of those countries that fills one with a 'noble discontent.' I've heard so much about its being the original 'Garden of Eden,' and the glimpses I had of it doesn't make the claim seem impossible. It was, of course, doubly attractive going into the land of sunshine and rose straight from our strenuous winter here. I can imagine that the lure of California might become an incurable disease if one only had time to catch it. I did all the sightseeing I possibly could but my time was so limited. What I like best is to explore all the quaint, out-of-the-way corners of a strange city—but singers follow schedules, not inclinations.

"Musically, Westerners are very progressive. They have splendid music clubs, founded on broad lines, and carried on constructively as well as enjoyably. California has given some beautiful voices to the operatic and concert stage, and Western composers are fast making their place in orchestral and operatic work. The themes that come out of the West must be big and vital, it seems. It's the way of the country. I like it," added the soprano emphatically.

The liking is mutual. Miss Hempel is a good deal of a Westerner herself. Simple and unaffected, her "frank, democratic" manner won her many friends there.

Announces Her Engagement

Miss Hempel's first stop was in Los Angeles, and there she announced her engagement to William B. Kahn, of New York. From that time on, she was greeted by the reporters in every city with the same remark: "Good morning, Miss Hempel. Won't you be married in our town?" Miss Hempel was sorry that she couldn't "give them the story," but she didn't wish to tangle up a concert trip and a honeymoon. The concert trip, however, will be finished the latter part of May, and shortly thereafter it is rumored that Miss Hempel will become an American citizen.

Miss Hempel's first concert in the West was in Santa Barbara, and she gave "a glorious evening of music" according to the critics, "before the largest audience in the Philharmonic and its kindred series."

"San Francisco's determination to do homage to a great singer" brought out an audience, "large, brilliant, enthusiastic and charmed," the papers say, and it was there that one of the critics mobilized his superlatives.

"Superlatives must first be employed to portray adequately the Hempel artistry," he wrote. "All of these fit: Clarity, sweetness, color, warmth, purity, flawlessness, flexibility, ad infinitum."

Chinese Rivals of "Last Rose of Summer"

Miss Hempel's return recital brought the same enthusiastic enjoyment.

"I see you took time for sightseeing in San Francisco," remarked the caller to Miss Hempel.

"Yes," she smiled, "of course I went to Chinatown, and of course I bought a few little things."

The few little things were scattered artistically around the room. There was a cheerful yellow and blue pillow, and strips of exquisite embroidery, and two wonderful jade-studded jars in which bloomed fragile but unfading glass flowers, of shimmering beauty. They are as undying as "The Last Rose of Summer," for it was some two or three hundred years or so ago that a Chinese Emperor commanded them to bloom. The ruler of the flowery kingdom was a good gardener, but he might be termed expensive.

Building Music Traditions

Los Angeles found Miss Hempel "irresistible." She packed the Trinity Auditorium, and left a disappointed overflow meeting outside. The program was only well begun when she was engaged for a return engagement a week later.

Sacramento paid its tribute, so did Berkeley, and Oakland brought the singer to a municipal auditorium, which was packed from the footlights to the top gallery, and "explosive applause followed on the heels of the last note of every song."

"I have sung in many magnificent opera houses," said Miss Hempel as she talked of that concert, "but it gives me a special thrill to sing in a municipal theatre. Every time I hear of a new municipal theatre being built, I count it an overwhelming victory for music. It denotes not only the ever-growing interest in music but the evident intention of considering music a necessity instead of a luxury. I hope soon there will be a chain of municipal auditoriums all over the country. America is undoubtedly young in

music, as people say, but America is accumulating music traditions much more rapidly than people realize."

The last California concert was in Fresno—and "what a long program it was with all my encores," exclaimed Miss Hempel. They said that she wove an atmosphere around each song there, and the audience evidently liked the atmosphere, for they asked her to weave more and more, and not one of the listeners thought the program was long enough.

Hempel's "Dixie" Delights

"Dixie" was one of her much demanded encores. She sang it with a vim and fire impossible to put on paper; "as it had never been sung before." They said she "raised it to a classic." Can't you imagine a Southerner saying: "Was not 'Dixie' always a classic?" Anyway, Miss Hempel sang the classic in a classic way, as the writer is sure every one south of "Mason and Hamlin's" line, as O. Henry called it, would admit.

Miss Hempel's conquest of the Northwest began in Seattle.

"Another tantalizing glimpse of a city I had heard so much about," said Miss Hempel, as she told of her brief motor trips; "another glimpse of mountains I wanted to climb. There is such a marked contrast between California and the Northwest. Just as I was getting accustomed to the rather languid and luxuriant atmosphere of the Southern State, I came to the somber forests and the more somber climate of Washington. There is a briskness about it that pulls one together. It was the same in Portland, and in Tacoma. You feel that keen, sturdy note in the air . . . and it is very nice," she added, "to hear it in the applause."

One hundred soldiers were guests at her Tacoma concert, and Miss Hempel sang "The Last Rose of Summer," "Home, Sweet Home," and "Dixie" especially for them. The men in khaki acknowledged the songs they love best with bravos and acclaim.

An "Honest" Robbery

En route to Omaha, Miss Hempel was robbed of two valuable rings. It was not a press story robbery, but a real, "honest" one. The negro porter who took them was evidently an amateur, as he tried to dispose of them by a telegram, which the Chicago police intercepted, and did the rest. When Miss Hempel learned it was the man's first offense, she insisted the articles were worth only \$50, which is just \$4,750 less than they are valued by the firm that is resetting them.

Father Flannigan's Boys

But say Omaha to Miss Hempel, and she will tell you about singing for Father Flannigan's boys—thirty-five of them, who live in the industrial home he founded for them. After a successful concert at the Boyd Theatre, she went to the charity ball at the auditorium, where 2,500 dancers gave her an ovation. She sang "The Blue Danube" and encoired with "Dixie," whereupon "the crowd lifted the roof of the auditorium a foot."

Miss Hempel sang for the boys because she likes boys—good, bad and indifferent—only she doesn't think there are any bad and indifferent ones. And boys like her.

Father Flannigan's boys were the messengers chosen to present an enormous bouquet of roses to the singer. And one youngster that has all the makings of a good football player, expressed the sentiment of the entire thirty-five when he said:

"Gee, Miss Hempel, we'd stay up every night till midnight to hear you sing!"

"Magic of Your Eyes" Sung

Under Various Circumstances

"The Magic of Your Eyes," by Arthur A. Penn, which is published by M. Witmark & Sons, New York, is being sung practically in every corner of this country.

Gage Christopher, basso-cantante of Los Angeles, and formerly a member of the Chicago Operatic Quartet, which has quite a reputation in southern California, gave a very successful concert at Long Beach, Cal., on April 12, for the benefit of the Belmont Heights Methodist Episcopal Church. On this program "The Magic of Your Eyes" was featured and was especially well favored.

On April 19 the voice pupils of H. W. Owen, director of that department in the Western Conservatory, Chicago, gave an interesting recital at Kimball Hall. One of the pupils, Catherine A. Owens, selected Mr. Penn's song for her selection, and it proved indeed to be a happy choice.

Beatrice MacCue, the New York contralto who is devoting practically all of her time to singing to the boys in the camps, finds that among their favorites "There's a Long, Long Trail" (Elliott) and "The Magic of Your Eyes" (Penn) come very close to beginning first. Miss MacCue has been obliged to repeat both selections on many of her return visits.

At the New York Y. M. C. A.'s Liberty Concert of April 21, which was held under the auspices of the New York Globe, Linnie Love, soprano, and Lorna Lea, accompanist, rendered among their selection "The Magic of Your Eyes." The charming manner in which it was sung only emphasized the beauty of the song, which is characterized by its simplicity yet appealing nature.

Beddoe's "Good Humor Keeps Him Young"

As the Newark (N. J.) Sunday Call aptly puts it, "Dan Beddoe is the hardy perennial of tenors. Although he has appeared before audiences for many years, his voice still has its youthful vitality and luscious quality." The same paper claims to have found the reason for this, declaring that it is "the singer's good humor" which keeps him young. Perhaps that is true. At any rate, this singer is one of the most popular—and deservedly so—of present day tenors. "Real tenor voices, so pure, powerful and firmly controlled as is his, are so uncommon that the hearing of one is a treat," states the Newark Evening News, and further puts itself on record by saying: "In all his undertakings, Mr. Beddoe's free emission of tone, artful phrasing and clean cut diction were a cause for rejoicing. Few tenors on the operatic stage in this country today can curve the melody in the Verdi quartet so gracefully as he, and the way in which he poised his tones was a delight."

J. Warren Erb Closes Busy Season

The season just closing has been more than usually successful to the young Pittsburgh conductor and accompanist, J. Warren Erb. Not only has the choral work under his direction been eminently strong, finely carried through to a successful finish, but there have been a number of dates filled by him with New York artists which have proved beyond shadow of doubt that he is one of the men to be reckoned with both in his capacity as conductor and as artists' accompanist.

Three choral organizations have been conducted during the season under Mr. Erb's direction—the Washington Choral Society, Washington, Pa.; the North Side Community Chorus, of Pittsburgh, and the Wilkinsburg Community Chorus. The latter gave a very significant closing concert on Easter Monday and Tuesday, when the entire community celebrated the regaining of Jerusalem by Christians, at which time the chorus gave Gaul's "Holy



J. WARREN ERB.

City," in choral form, for the major part of the program. The Washington, Pa., chorus gave only part of the program for their closing effort of the season on April 11, when Reinald Werrenrath was the soloist and presented a choice program to a large audience. The North Side Community Chorus also gave the "Holy City" as being the most appropriate to the spirit of the times, and was also heard by a most enthusiastic audience. Mr. Erb is coaching with Frank La Forge. During the first week of September, Mr. Erb will be guest accompanist at the National American Musical Convention, at Lockport, N. Y.

Adela Bowne Kirby Continues Busy

Adela Bowne Kirby has closed negotiations with the University Extension by which she will be the leading soprano soloist for next season, going far to the South and possibly to the Pacific Coast. Mrs. Kirby is also engaged to sing the second and third Sundays of May at the Steel Pier, Atlantic City, N. J. Appearances in Baltimore and Wilmington, Del., with leading women's clubs are among the engagements which promise to keep this popular artist busy until far into the summer.

Case and de Luca in Toledo

Anna Case, soprano, and Giuseppe de Luca, baritone, gave a joint recital before 4,000 people in the Terminal Auditorium in Toledo last week. The artists were given a great ovation.

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MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO MUNICIPAL ORCHESTRA MAY BE DISBANDED

Oakland Liberty Loan Music—News of the Musical Clubs

San Francisco, April 30, 1918.

Schiller is out. Schiller was the conductor of the San Francisco Municipal Orchestra. He held the position for about a year, during which time the orchestra gave concerts once a month. Audiences averaged, I believe, about 5,000 people. But Schiller, who had already taken out his first papers when war was declared with Germany, was unable to complete his citizenship, and was put out by a recent ruling of the supervisors that the city should employ no enemy aliens. That is all there is to it and no comment is necessary.

But that, because Schiller is an enemy alien, the Municipal Orchestra concerts should be abandoned, as seems likely at this writing, strikes one as being rather extraordinary, to say the least of it. Does it mean that there are no Americans capable of taking Schiller's place?

Excitement in Oakland

Over in Oakland, which is not very practically patriotic, they at least know how to stir up enthusiasm with music. Last Friday night I attended a big Liberty Bond rally at the Oakland Auditorium and heard 10,000 people sing their throats sore on war songs, led by 500 marines. The song leaders were Glenn H. Woods, director of music in Oakland public schools; Charles C. Dunn, song leader of Mare Island and Yerba Buena Naval Training Stations; Howard E. Pratt, Y. M. C. A. song leader, Camp Fremont, and Edwin D. Crandall, director of Oakland Orpheus Club. The Oakland Technical High School Band, under the direction of Herman Trutner, and the Naval Training School Band of Yerba Buena, under the direction of N. Cimino, also took part. It was wonderfully inspiring to hear the marines sing and the big audience join in, but . . . and there is, unfortunately, a big but. While San Francisco was going over the top and winning its barred honor flag with nearly sixty million without any singing, Oakland seems unable to raise its quota of six million and a half.

If this really meant that music and singing and enthusiasm and the get-together spirit were of no practical value, it would be a sad blow to the writer, who has always believed that music had a practical value and was not merely an amusement. But it probably means nothing of the kind. Oakland is the sort of a suburban city where everybody is buying a home and paying for it on the

partial payment plan, and paying up to their limit all the time. Hence the payers, or payees, have no money for bonds, even on the easy payment plan Uncle Sam offers.

Let the Eagle Scream

And with the abandonment of the Municipal Orchestra concerts (which is not yet certain), and the re-engagement of Lemare (which is also not yet certain), it seems that the money which might have gone toward patriotic "sings" in the Municipal Auditorium will go into the pockets of an organist. Why not give us a good orchestra with a good American conductor or a good American sing-leader? If Oakland can gather together 10,000 people in its auditorium for song why should not San Francisco?

The Pacific Musical Society

The Pacific Musical Society gave an attractive program on April 24 at the Palace Hotel. It consisted of a Handel sonata for violin, cello and piano played by Eugenia Argiewicz Bem, Stanislaus Bem and George Stewart McManus; andante, Lalo, and minuet, Porpora, Mrs. Bem; songs by Mrs. F. H. Allen, Jr., and Marguerite Raas; arioso, Bach-Franko, and minuet, Haydn, Stanislaus Bem; Strauss sonata for violin and piano, Mrs. Bem and Mr. McManus.

Mr. and Mrs. Bem, cellist and violinist, are noted both East and West, and their art is of a very superior order. They were enthusiastically received and encores were demanded. Mr. McManus is a rising young San Francisco pianist and his playing in the difficult Strauss sonata was exquisite.

It is rarely that San Franciscans have an opportunity to hear such an excellent program so splendidly given as on this occasion.

Alice Mayer, Pianist

Alice Mayer, the gifted young pianist who created a sensation in recital here recently, was scheduled to appear at the Fine Arts Palace on April 28, playing Liszt's "Polonaise" and "Love's Dream" and a Chopin waltz in A flat. On the same program were Kathryn Woolf, flutist, and Hana Shimozumi, Japanese soprano, who selected for her number Cadman's lovely "Sayonara." I was unfortunately prevented from attending this concert.

The Loring Club

The Loring Club, now in its forty-first season, gave a well rendered program under the direction of Wallace A. Sabin on April 23. Mr. Sabin was greeted upon this occasion also as a composer, offering three songs which proved that he possesses a real gift of melody, originality

of rhythm and skill in part writing. They were entitled "She Walks in Beauty," "The Song of the Tinker" and "The Long Road." Other numbers on the program were Rheinberger's "St. John's Eve," Chadwick's "Credo" and Gounod's "Song of the Golden Calf."

Elfie Volkman was the soloist of the evening and sang an aria from "Carmen" and a group of smaller pieces. She has a voice of good quality and an attractive personality. She was warmly received, as were the offerings of the club, and especially the original compositions of Mr. Sabin.

F. P.

ALEXANDER DELIGHTS LOS ANGELES MUSIC LOVERS

Pauline Farquhar in Recital—Dupuy's Soldier-Pupil—The MacDowell Circle

A concert, which for artistic merit is by far the best we have had in Los Angeles up to this writing, was given by Arthur Alexander, under the management of L. E. Behymer, at Blanchard Hall, on Thursday evening, April 25.

Mr. Alexander had for audience a gathering of people to whom any artist would delight to present his work, for the bulk of the hearers were professional people and those interested in the singing of French songs; those people who have the French language at command to a degree in which they need not resort to the kindly translations the program offers. The program opened with one conventional Italian group and then came a Debussy group, which included "Romance," "Les Cloches," "Mandoline," (which received a very hearty encore), "Il Pleure dans mon Coeur" and "Cheveux de Bois," which was so captivatingly sung that the audience demanded its repetition.

Alexander's singing of these songs is wonderfully artistic. He obtains results in an emotional way, which he alone is capable of producing, for the simple reason that he has but one mind to govern, one emotion to direct and express, and one set of muscles to manage, all of which is to write that he is his own accompanist, and expresses himself without the assistance of a second person. It is a grand thing to be able to voice an emotion and to give it the backing, in kind, on an instrument. It is the nearest thing to perfection in this type of art work possible. A Duparc group, including "Chanson triste," "Le Manoir de Rosamonde" and "Extase" followed, and were exquisite in conception and expression.

The song "La Procession" Cesar Franck was sung with

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fine sentiment, and was extremely pleasing to the audience. A group of English songs closed the program, but the people were loathe to leave, and the tenor was forced to respond to their demands.

During the evening Mr. Alexander sang twenty-seven songs, and so far as one was able to judge, he was capable of singing twenty-seven others. In normal times, when the arts flourish, Mr. Alexander will come into his own, and if the writer mistake not, it will be a considerable coming.

Pauline Farquhar in Recital

Mr. and Mrs. Abby de Avierett, whose studios for piano pupils are at Long Beach, presented their artist-pupil Pauline Farquhar at the Little Theatre, on Tuesday evening, April 23.

In announcing Miss Farquhar as their "artist-pupil," the de Avieretts have chosen the proper term, for the gifted young woman is an artist, and at an early age—Miss Farquhar is just turned twenty years—she has made an astonishing advancement in her art. She is to be complimented for her composure before the public, a composure which comes through the knowledge that she has an artistic work to perform, and that she is properly equipped for the performance. This composure coupled with a charm of manner (Nature has endowed the young lady with personal beauty as well as with an artistic temperament) commands for her an instant appeal to her hearers.

In her work of Tuesday evening, Miss Farquhar exhibited a brilliancy of technic, and a strength which is quite wonderful coming from a person whose physique is so daintily proportioned. Emotionally, this young artist is very intense, but her emotional flights are always tempered by good judgment, a rare attribute. In matters of interpretation, Miss Farquhar is very versatile, and while keeping well within the traditions with respect to the classics, is most impressive in her modern numbers. She played Ravel's "Jeux d'Eau," "L'isle joyeuse" of Debussy, and "Retour du Pardon de Landevennec" of Rhéné-Baton. One is convinced after hearing Miss Farquhar play these numbers, that she is capable of deep reflection, and a concentration which the moderns demand.

The assisting artist was Bertha Winslow-Vaughn, soprano. Mrs. Vaughn offered two groups of songs. Of the French group the "Papillon" of Fourdrain was the most enjoyable, the song receiving a very brilliant execution by Mrs. Vaughn and a very charming accompaniment by Madeline Gardener.

Miss Farquhar was especially honored by the presence of a number of Los Angeles foremost teachers, who enjoyed her work and expressed their enjoyment in continued applause after each group played by her.

Dupuy Features Soldier-Pupil

Joe Dupuy featured his pupil Lawrence Tibbets, one of Los Angeles most promising amateur singers, in a recital on Sunday afternoon, April 21, at Trinity Auditorium. Mr. Tibbets had the assistance of the male chorus of the Orpheus Club, of which he is a member. Mr. Tibbets is perhaps the youngest of the singers about here, who are looked upon as being material distinctly worth while for development. Mr. Dupuy discovered the young man about four years ago, and has been his teacher throughout the period young Tibbets has been preparing himself, and it was with considerable pride that Mr. Dupuy watched his pupil reap large honors on Sunday afternoon.

The program as presented by Mr. Tibbets and his friends of the Orpheus Club was one thoroughly enjoyed by the large audience which had gathered to enjoy the work and to bid farewell to Mr. Tibbets who goes to train at a nearby camp for officers. The numbers which were particularly well done by the young baritone were the prologue from "Pagliacci," Massenet's "Elegie" and Gertrude Ross' "Dawn in the Desert." He has a voice of large range and very mellow in tone. He sings acceptably in English, French and Italian, while his ability to give dramatic interpretation to his work is very noticeable. During the past season, Mr. Tibbets has been much in demand for house musicales, where his French songs have been enjoyed.

The Fiske Sisters

Among our most patriotic artists are Bertha and Katherine Fiske who leave their workshop, the "Atelier" in Blanchard Hall, frequently to add to the amusement plans the Y. M. C. A. have for the soldiers at the various camps. The young ladies have just returned from a four days' trip in and about San Diego. Between April 18 and 23, they gave two programs for the middies at the Plaza of the Exposition grounds and two at Camp Kearney. Bertha Fiske was well received in her Chinese character sketches, while her sister Katherine was prevailed upon to play on her violin every popular air which she had ever heard.

Music Teachers' Meeting

The Los Angeles Music Teachers' Association held its regular meeting in Blanchard Hall, Monday night, April 15, Abbie Norton Jamison presiding. William H. Lott and L. Williams, of the organ factory located at Van Nuys, were the speakers of the evening.

The musical feature of the evening was Gregor Cherniavsky. This member of the famous family has been in Los Angeles only a short time, but has won, with his excellent playing of the great masterpieces on his instrument, an enviable place among the first ranks of the city's notable musicians. On this occasion Mr. Cherniavsky played the "Souvenir de Moscow," Wieniawski, displaying a brilliant technic and an unusual handling of the harmonics. Schubert's "Ave Maria" and the "Ronde des Lutins" of Buzzini were played with such an appeal, that an insistent encore followed and the artist responded with a Mozart minuet.

MacDowell Circle's First Musicale

Monday evening April 15, a musicale was given at the residence of Mrs. Cecil Frankel, under the auspices of the newly formed MacDowell Circle, which includes some of the foremost of Los Angeles' musicians. The presi-

dent, Mrs. Graham F. Putnam, after a few words of welcome, introduced the artists. Mme. Hesse-Sprotte, accompanied by Gertrude Ross, sang a group of songs, and at the request of those present, added Mrs. Ross' own "Dawn on the Desert," which was enthusiastically received. The Gade Trio—Mae Orcutt Brooke, piano; Dr. Paul Wisner, cello; and Frederick Grover, violinist, presented most acceptably, a group of old French compositions, a Celtic novelette and a Dvorák negro suite. Norma Gould, who made such a splendid impression in a recent recital with her dancing of MacDowell's "To a Wild Rose," was prevailed upon to present again the charming bit of symbolic work, and was complimented with hearty applause. Deane Skeele of the Department of Music of the University of California played a number of selections on the organ.

The Circle numbers one hundred and thirty-two members. The officers are: President, Mrs. Putnam; honorary vice-president, L. E. Behmyer; secretary, Mrs. Paul Brewster; treasurer, Mrs. E. L. Wallace. T. A.

PORTLAND, ORE.

Before a large and enthusiastic audience, Mischa Elman, the violinist, gave a recital in the Heilig Theatre, April 24. His program included the Vivaldi-Nachez concerto in G minor and works by Lalo, Albeniz-Elman, Sarasate-Chopin, Brahms-Joachim and Paganini. The distinguished artist was given a royal reception. Philip Gordon furnished excellent accompaniments. The recital took place under the direction of Steers and Coman, who will present Galli-Curci on May 22.

Frances Ingram, the contralto, has just been engaged to sing at the Portland Music Festival, June 6, 7 and 8. The Festival Chorus, directed by William H. Boyer, is rehearsing "Hiawatha's Wedding Feast" (Coleridge-Taylor), and the "Swan and Skylark" (Goring Thomas).

Native Oregon Indian music will be a feature of the commencement program at the University of Oregon. The University Orchestra has an able director in the person of Winifred Forbes.

Lucien E. Becker, F. A. G. O., recently gave his seventh recital at Reed College. The program was devoted to Russian music.

On Easter Sunday, Edgar E. Coursen finished his twenty-eighth year as organist of the First Presbyterian Church. Quite a record! J. R. O.

OAKLAND HAS A WEEK OF SONG

The Orpheus Concert—Latent Talent Discovered

A patriotic festival of churches of all denominations took place on Sunday afternoon, April 21, at the Municipal Opera House, under the auspices of the War Service League, a section of the floor being set apart for the many choirs which united in singing patriotic and popular songs under the direction of Glenn H. Woods. Several addresses were made by people of prominence, including Bishops Homer Stuntz and A. W. Leonard, who have won renown all over the country by their patriotic utterances. Lydia Sturtevant sang the "Star Spangled Banner." Besides accompanying the voices on his cornet, F. G. Watson played a couple of solos. Josephine Gil acted as accompanist.

A Week of Song

Under the auspices of the civic entertainment and music committee of the War Camp Community Service for Oakland, Berkeley, and Alameda, a week of song was inaugurated on Sunday, April 21, by the singing of patriotic songs in all the churches, theatres, and picture-playhouses of the city. Song leaders of the East Bay having been mobilized to aid in the Third Liberty Loan campaign, arrangements were made to have ten minutes of patriotic singing in every public gathering on each of the five nights of the drive. The mass meeting of Wednesday evening, of the same week, was further to stimulate subscriptions and William S. Hart, the "bold, bad man of the screen," was the principal speaker. Music, on this occasion, was furnished by the Technical High School Band, the singing being led by Alexander Stewart, who is now giving the whole of his time to training camp activities. The week of song comes to its climax tonight, April 26, in a great song festival at the Municipal Auditorium, when the choirs of all the churches will form a great ensemble for the singing of patriotic songs.

Oakland Orpheus Concert

The first concert of the twenty-fifth season of the above club was given on Tuesday evening, April 23, at the Municipal Opera House, when a large audience listened to an interesting program under the direction of Edwin Dunbar Crandall, who has held the post of conductor of the club for seventeen years. The soloists were Mrs. Benjamin Mitchell Stich, soprano, who gave some well rendered songs, and Kajetan Attl, the prominent harpist; both of these artists gained well merited encores. The club soloist on this occasion was Carl F. Volker, baritone, and the accompanist, Mrs. Hughes, who gave a fine demonstration of her musicianship, in the absence of Mrs. Redfield, by accompanying splendidly without a rehearsal.

Latent Talent Discovered

So much latent talent has been discovered among the members of the Sons and Daughters of Washington, that a choral society and dramatic section are being recruited. Angela Husted, who has returned to Oakland after a protracted illness, is taking an active interest in the singing. Irving B. Smith, chairman, arranges the Sunday programs. Loretta Swezey, of Mills College, is director of the community singing. The dramatic work is mostly in the hands of Mrs. Ernest Tanner, whose long experience with the Players' Club of San Francisco fits her for the work. The Sons and Daughters of Washington is a

purely patriotic organization, the greater Americanization of everyone in this country being its sole end and aim.

Musical Brevities

Beginning Saturday, April 27, the T. and D. Theatre inaugurates free organ recitals at 11 o'clock in the morning. The programs are given by Allen Lane, who is rapidly rising to prominence among the country's organists. The organ at this picture house is a very fine instrument and Mr. Lane's recitals have been so much admired that many patrons have requested an opportunity of hearing him unhampered by the accompaniment of motion pictures!

In the place of Alexander Stewart, Antonio de Grassi has been appointed teacher of violin at Mills College. He is a former pupil of Joachim, Sevcik and Ysaye, and is well qualified for the post. The violinist was welcomed to Mills College at a reception given in his honor last Wednesday by the faculty and students.

Municipal Band Park Concerts Commence

Several thousand persons assembled to hear the first concert of the season by the Municipal Band, under Paul Steindorff's baton on Sunday, April 21, in beautiful Lakeside Park. An unusually interesting program was given, including the new march, "What Are You Going to Do to Help the Boys?" by Van Alstine. Anita Heymans, soprano, was the soloist. E. A. T.

BERKELEY, CAL.

Annually for three consecutive seasons at the Greek Theatre at the University of California, Nelly Laurs Walker has been invited to give dramatic representations of Zuni Indian characteristics, in connection with the singing of a series of songs composed by Prof. Carlos Troyer. This rather unusual fact, coupled with fine weather, served to draw a large audience to the Greek

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Theatre, Sunday, April 21. Miss Walker appeared in Zuni Indian costume, correct in all details, and she sang a large number of songs. To the performance of this collection Miss Walker brought an exquisite singing voice and intense dramatic insight and so was able to present something entirely unique and engrossing. She has been heard at many great gatherings on the Pacific Coast, notably during the Panama Pacific International Exposition in San Francisco, and at national gatherings of various organizations about San Francisco Bay and has made a reputation that was amply justified on this latest occasion. I understand that Professor Troyer has instructed her in the Zuni ways and regards her as his interpreter, quite often appearing as her accompanist in public. Miss Walker, on the 21st, also sang, as a preliminary to the Indian portrayals, an aria from "La Bohème," "Down in the Forest," by Ronald; "The Star," by Rogers, and an old English ballad, "O No, John." With these Miss Walker showed that her voice was of a fine concert quality, with exceptionally wide range and good throughout her entire register. With concert aspirations, large dramatic gifts figure as promising accessories. She has a pleasing presence, youth, ambition, and a capacity for study and hard work. There is no visible reason why she should not accomplish a very large success, considering what she has done and what is contained in the potent factor of persistent industry. Her general musical style is fine. The concert part of her program allowed her to shine even more brilliantly than in the Indian characterization songs, and with real artistry. Ethel Denny, the accompanist, was effective and, in her solo playing of a series of Chopin selections she showed delicacy, a large development of technic and much musical insight.

The Berkeley Musical Association

Julius R. Weber, secretary of the Berkeley Musical Association, has just issued its statement of the past season showing that five concerts were given, the following attractions having been heard: Eugen Ysaye, with Beryl Rubinstein; Leopold Godowsky; Reinald Werrenrath, accompanied by Harry Spier; Minneapolis Symphony Orchestra, with Richard Czerwonky, soloist; and Frieda Hempel, accompanied by Paul Eisler. This is the eighth season of the Berkeley Musical Association and during these years, beginning 1912, the association has brought to Berkeley most of the big artists who have come West. The prospectus states that "The association so far has given five concerts a season and pledges itself to give not less than four." It also makes the following very worthy offer:

Toward stimulating interest in good music among the students of the University of California, the Council has again charged Prof. Charles Louis Seeger, Jr., with the awarding of six associate member tickets upon the basis of excellent work in the music department and deserving circumstances.

The Council has also extended the same privilege to twelve deserving students of the Berkeley Public Schools, who, upon representation of the supervisor of music, have given evidence of good work in their music study during the school year.

TACOMA, WASH.

In the beautiful auditorium of the First Methodist Episcopal Church, Wednesday evening, April 24, the Ladies' Musical Club presented their chorus members numbering 75, in the annual spring concert, an occasion of recurring interest to the club personnel and music loving concertgoers of the city. Frederick W. Wallis, under whose able leadership during the past year the chorus has been doing exceptional work, directed the ensemble numbers. Mrs. F. C. Brewer, acting president in the absence of Mrs. Chandler Sloan, president of the club, who is in Washington, D. C., was assisted in the program arrangement by Mrs. George C. Hastings, chairman of the chorus department.

The concert soloist was Dent Mowrey, pianist, who has won a high place among artists of the Northwest during a brief residence in Seattle. In the choral numbers incidental solos were delightfully rendered by Lura MacFarlane, a prominent Tacoma soprano soloist.

Cadman's "The Egyptian Bridal Procession" was one of the big chorus numbers of the program. Colorful phrasing and delicate harmonization also marked Saint-Saëns' "Spring Chorus" from "Samson and Delilah." Among fine closing numbers was the Fox setting to the old poem "The Bugle," by Sir Walter Scott. Mr. Mowrey's technic and tone coloring were excelled only by his taste and masterful conception in interpretation. Margaret McAvoy, accompanist for the chorus, gave brilliant support at the piano for the ensemble groups.

Notes

The Tacoma Theatre was crowded with expectant throngs on the opening nights of the Orpheum circuit. Well known stars were Ruth St. Denis, who is an old favorite of Tacomans; Flora Hoffman, prima donna, welcomed for the first time, and Tina Lerner, Russian pianist of international fame, who is making her fifth American tour.

The personnel of a group of artists who presented a musical program which was enthusiastically enjoyed by the soldiers at Camp Lewis April 16, included prominent Seattle and Tacoma musicians: Mrs. Philip Gearhart, soprano; Ruth Pepper, violinist; Inez Cantwell, cellist; Mrs. E. Franklin Lewis, pianist.

The united choirs of the First Presbyterian Church of Tacoma gave a program of sacred music for the soldiers Wednesday evening, April 17. The men in khaki filled the big church auditorium.

Max Fisher, well known violinist, formerly of Los Angeles, Cal., and assigned at Camp Lewis to the eighteenth company of the Depot Brigade, gave a very pleasing recital before an appreciative assemblage in the Y. M. C. A. auditorium at Camp Lewis, April 18; Giuseppe Bondonno, of San Francisco, was the vocal soloist. The musicians were accompanied at the piano by Harry Mann, leader of the headquarters company band of the depot brigade.

The d'Alessio Conservatory of Music presented advanced pupils in recital April 19. Giving variety to the program, Camillo d'Alessio, director of the school, accom-

panied at the piano by J. Cascarano, played the "Kreutzer" sonata.

Tacoma has turned out a war song with lyric and music composed by Tacoma musicians, and entitled "The American Eagle." It is a stirring, patriotic march song, the words by O. M. Lund, and the music by C. E. Bergreen, pianist at the Pantages Theatre.

A feature of the Public Forum Sunday evening, April 21, was the first appearance of the boys' chorus of 1,000 voices which has recently been organized under the leadership of the Rev. H. E. K. Whitney, formerly of Spokane. K. K.

Merle Alcock Wins Unanimous Praise

In the Boston Herald of April 3, Philip Hale said: "Merle Alcock again displayed a beautiful voice and vocal and esthetic understanding of the Bach Passion music," speaking of the work of this popular artist who appeared as soloist with the Boston Symphony Orchestra. Arthur Wilson, in the Boston Globe, echoed his sentiments, saying, "By her haunting voice, her deeply emotional singing, Mme. Alcock added to the complete success of her season's appearances." According to Olin Downes in the Boston Post, "Merle Alcock's voice has the color and depth which make the contralto or mezzo-contralto the most distinctive musical tone that there is." Mme. Alcock also appeared in this same work in New York. Of her singing, Henry T. Finck, of the New York Evening Post, said: "Merle Alcock sang the contralto part with much feeling. Her interpretation was excellent."

In Hartford, Conn., Merle Alcock drew the largest box office sale in the history of the Hartford Choral Club, when she appeared as soloist. "Merle Alcock, the possessor of



MERLE ALCOCK,
Contralto.

a delightful and one of the most beautiful voices now being heard on the concert platform, delivered her solos with all the artistry everywhere associated with her name. It is not easy to recall any soloist who has appeared with the Choral Club to quite the same happy effect," declared the Hartford Daily Times. The Hartford Post was equally enthusiastic. "Not in many years has this city had the opportunity of hearing a contralto soloist of the ability of Mrs. Alcock, and her singing last evening was one of the greatest artistic treats heard here in a long time. Mrs. Alcock combines with her naturally artistic temperament a pleasing personality, a vocal equipment of extraordinary beauty and power. To these rare and unusual qualifications, she adds a thorough comprehension of the seriousness of her work. Her enunciation, always perfect, should prove a pattern to others of our singers who seem to invariably neglect that most important feature of their work."

Catholic War Fund Concert

The concert for the benefit of the Catholic War Fund in the grand ballroom of the Waldorf-Astoria, New York, April 28, was a success both musically and financially. An excellent program was given. McCall Latham led off with a fine rendition of the aria from "Roi de Lahore," by Massenet. Julia Heinrich sang charmingly four songs, "La Cloche" (Saint-Saëns), "Tranquillity" (Arthur Foote), "My Love's an Arbutus" and "I've Been Roaming" (Charles Ed. Horn).

Oliver Denton pleased very much with Carpenter's "Polonaise Americaine" and a barcarolle by Rubinstein. In the very difficult and intricate "Triana," by Albeniz, the audience was quite carried away. John Barnes Wells sang three songs by Harriet Ware, the composer at the piano, "Wind and Lyre," "The Boat Song" and "The Cross." He gave of his best. Margaret Keyes' fine voice was heard in four songs, "Lungi dal caro bene" (Secchi), "Se tu mami" (Pergolesi), "Danny Boy" (Weatherly) and "Summer Time" (Ward Stevens). The negro dialect stories by Marion Kerby were inimitable. Edith Chapman Goold sang charmingly Woodman's "Love's in My Heart," "Candle

Lightin' Time" (Coleridge-Taylor) and "Robins Come" (Bartlett).

The Kentucky Trio played with fine dramatic effect Schütt's scherzo in E minor and two short pieces, "Angel Gabriel" and "Golden Slippers" (especially arranged for the trio by Francis Moore). Mrs. Goold, Miss Keyes, Mr. Wells and Mr. Latham gave the quartet, "Wake, for the Sun Has Scattered Into Flight," by Lehmann. The accompanists were Florence Wessell and William F. Sherman, and both did excellent work.

REVIEW OF NEW MUSIC

G. SCHIRMER, NEW YORK

By an oversight in carrying forward to the issue of March 21 six song reviews originally intended for the issue of March 14, the name of the Boston Music Company was given as the publishers of "The Cloister," by William Armour Thayer, "Sodger Lad," by Linn Seiler, "I Hear Thy Voice," by Joseph Redding, "The Twa Corbies," by Frederic Ayres, and two songs by Frank H. Grey, "Only a Little While," and "For You and Me," all of which are published by G. Schirmer, New York.

Edward Shippen Barnes

"Symphonie pour orgue," op. 18. No doubt this young composer has chosen a French title for his organ work because he was a pupil of the French musician, Louis Vierne. Probably Charles Widor made the name symphonie popular for organ compositions in several movements. At any rate, this new work is not a symphony in the orchestral sense of the word. It is a modern suite, and might be a classical suite if the scherzo and the andante were transposed to the key of the other movements. A symphony is a sonata for orchestra, so far as the form is concerned. This work is not the classical organ sonata. Probably the composer had some difficulty in finding a short title for a collection of unrelated pieces, consisting of prelude, allegro, scherzo, andante, toccata, and so he called it symphonie for short. The work is clearly the product of a man who understands the organ. It is no mere piano piece or orchestral work rearranged. The contrapuntal nature of the various parts at once shows that the piano was not the source of its inspiration. In spite of its contrapuntal basis, however, the work is exceedingly rich in chromatic harmonies entirely unused by the old composers of classical organ sonatas. Many of the pages fairly bristle with accidentals. The scherzo is after the manner of the classical gigue. It is a merry movement in 12-8 tempo. The toccata is like a brilliant improvisation in arpeggios, and it has an old Gregorian theme stalking sedately throughout the rushing passages of the accompaniment. As a toccata this is certainly original.

John Philip Sousa

Two ballads with piano accompaniment: "The Love That Lives Forever," "Lovely Mary Donnelly," both ballads in the true meaning of the word, with singable tunes and playable accompaniments. They are suitable for concert programs or for the home and no doubt they will give unmixed pleasure. There are still many persons who seem to forget that the famous march composer, John Philip Sousa, has also been a highly successful composer of operas. These two ballads will serve to remind the public that the composer of them writes songs as well as marches.

OLIVER DITSON COMPANY, BOSTON

William Arms Fisher

"Rose of Ispahan," a song of sentiment in which the oriental color suggested by the title has not been forced by the composer, who has written in a melodious manner a fine song that sounds natural and emotionally true to American ears.

Cecil Burleigh

"Philomel," a setting of Shakespeare's pretty lyric in "A Midsummer Night's Dream," from which the first four lines have been omitted. Mendelssohn's setting is more in the atmosphere of the stage picture, but Cecil Burleigh's elaborate chord changes will appeal to modern concert audiences.

Robert Carvel

"O Tender Eyes," a sentimental song of much intensity of feeling and expression. It rings true and has evidently not been manufactured to order.

Alfred G. Wathall

English songs in olden style, "Sweet Content," "Now Is My Chloris," "Hush, My Dear," "Tis Christmas Time," "The Knight and the Lady." All of these songs have enough of the old style in them to make them seem old to modern audiences, but the public of even a hundred years ago would find many advanced and unconventional harmonies in them. The old public, however, is not listening to songs at present—at least not of this nature—and it need not be considered. The public of today ought to find the five old English songs extremely interesting.

John H. Densmore

"Roadways," a song of the sea with wind and salt and plenty of Yo Ho—the kind of a song good baritones can make very effective in the concert room, but which is oddly out of place at a ladies' afternoon tea. It cannot be popular.

H. W. GRAY COMPANY, NEW YORK

Céleste D. Heckscher

"Au fond," a piano solo which is the intermezzo of the Spanish suite, "The Dances of the Pyrenees," arranged for one performer. In its piano form this poetical and melodious piece will be available for the home and the classroom instead of being confined to the rare performances of a symphony orchestra. It is not technically difficult to play so far as the mere notes go, though the most skillful artist can find plenty of scope for expression and poetic interpretation in this charming "Au fond."

CINCINNATI ON QUI VIVE AS FESTIVAL APPROACHES

Sold Out Houses to Be the Order for All Performances
—Novel Concert at College of Music—Boy Soprano for "Pilgrim's Progress"—Pupils' Recitals—Notes

Cincinnati, Ohio, May 4, 1918.

Once again the time draws near for the biennial May Festival, and the "Queen City" again becomes the temporary abiding place of many of the country's most noted songbirds. The added interest this year, which has attracted the singers as well as the public, is the appearance of Ysaye as director of the concerts.

The wonderful appeal of the May Festivals is shown by the fact that the sale of seats to out of town buyers, as well as local music lovers, has been extremely heavy. The surplus, which is to be given to the Red Cross and the Y. M. C. A., is growing with the sale of each additional ticket. The demand for seats has been distributed almost equally over all the performances. The premier of Stillman-Kelley's new work, "The Pilgrim's Progress," which is scheduled for Friday night, will be attended by a completely sold out house. The old historic Music Hall, with a seating capacity of 3,663, will be taxed to its capacity, and it will probably be the same on several other nights. The two matinee performances, on Thursday and Saturday, have also attracted immense audiences. They give Ysaye the opportunity to display his virtuosity as an orchestral leader to the fullest extent. He will give a series of concerts which will vie with the greatest in the history of the festivals. The chorus has been going through its finishing rehearsals during the past week, and is ready to the last note. The children's chorus needs no comment, as it stands unrivalled, and the soloists are the greatest that could be procured. The Cincinnati Symphony Orchestra has been augmented to festival proportions, and takes its rank with the best in the country.

Novel Concert at College of Music

A musical program of novel title and arrangement was given at the Odeon on Tuesday evening, April 30, by three prominent members of the faculty of the College of Music of Cincinnati. It was called a piano duo and song recital, and the very originality of its arrangement attracted a large number of music lovers, who unquestionably had a previous knowledge of the respective talents of the trio of performers. The piano duos were played by Irene Gardner and Romeo Gorno, both artists of caliber. They opened the program with a brilliant interpretation of the charming Mozart fantasia in F minor, later contributing a group of duets by Albino Gorno and Reinecke. The former numbers were so enjoyable as to demand several encores. The fine pianism of Miss Gardner and Mr. Gorno was marked especially by a clearness of conception and an agility of execution. The piano program was closed with an effective performance of the "Mefisto" scherzo by Saint-Saëns. Giacinto Gorno, baritone, gave two delightful groups of songs, displaying a sympathetic tone and flowing cantabile.

Boy Soprano to Sing in "Pilgrim's Progress"

Much interest is being shown in the announcement that Master Sarver Spargo, the soprano boy soloist of the Church of the Advent, has been selected to sing the part of the "Shepherd Boy" in the forthcoming performance of "The Pilgrim's Progress," one of the May festival's biggest features. Sarver, who is only twelve years old, has been under the care of Gordon Graham, the choirmaster, since he was nine years old, and his tutor predicts a great future for him. The boy is not only very talented in music, but is equally efficient in the art of painting and drawing.

Kreimer Pupils' Recital

A very enjoyable exhibition of conscientious methods of piano teaching was revealed in the playing of a number of pupils from the class of Lillian Kreimer, of the faculty of the Cincinnati College of Music, at the Odeon on Saturday afternoon, May 4. The performance of the following were especially worthy of commendation: Ebla Davies, Adelaide Burger and Ethel Kreider, Nellie Raywood and Martha Dalrymple, Frances Fedders, Elaine Wentzel, Alice Peters, Anna May van Kirk and Kathleen Molyneux. Edna Reifenberger, soprano, from the class of Hans Schroeder, gave a group of songs by Logan, Grant-Schaeffer and Mrs. Beach, which were enthusiastically received by the audience.

Mattioli Pupils' Recital

The song recital at the Odeon on Thursday evening, May 2, by pupils of the class of Lino Mattioli, of the faculty of the College of Music, exemplified to a rare degree the natural beauty of a number of fresh young voices. While most of the participants in this recital were beginners, nevertheless Mr. Mattioli gave them opportunity for a public appearance, recognizing their respective vocal possibilities. The following are deserving of praise for their excellent work: Mildred Stout, Richard Fluke, Lucretia Edmonds, Irene Lederer, Dorothy Terry, Ruth Fitch, Beuhla Stevenson, Mary Bess Christian, Sophie Rothschild, Lydia Thompson, Amy Hattersley, Herbert Steinbock, Mrs. N. Rosenbaum, Virginia Lewis and Marguerite Sebald. Stephen Maddock played the flute obligato to Miss Hattersley's aria, "Lovely Bird," by David, with musical intelligence and good tone.

Cincinnati Notes

A fine musical program was given at the reception last Tuesday evening, April 30, in honor of the new members of St. Paul's Lutheran Church. With the exception of E. Meyers, of the Otto Grau Quartet, all the artists are members of St. Paul's. A large audience was in attendance.

At the last meeting of the season, the Clifton Music Club, at the residence of Pearl Heister, the subject introduced was "Spanish Music." Augustus O. Palm, who has much authoritative knowledge of the subject, gave a lecture, disclosing many interesting and hitherto unknown facts concerning Spanish music. The illustrations were furnished by Mozelle Bennet, Mary Conrey Thuman and Mr. Palm.

At the club rooms of the Covington Art Club, Covington, Ky., just across the river, a most instructing and interesting

lecture on the subject of "The Orchestra" was given by Norean Wayman before the music department of the club.

Mrs. Theodore Bohlmann, of the Cincinnati Conservatory of Music, had a pianoforte recital at the Cardome Convent, Georgetown, Ky., on Monday, April 29.

Ralph Thomas, tenor, has returned from a concert tour for the Redpath Bureau, and intends to take a much needed rest. Mr. Thomas is a graduate of the Cincinnati College of Music. He has written a war song which will be published within a few days, entitled "Dry Your Eyes, My Little Girl."

Gorno Pupils' Recital

The piano recital at the Odeon on Friday evening, May 3, by pupils from the class of Romeo Gorno, teacher at the College of Music, gave evidence of the results of this artist's painstaking teaching. Leo Stoffregen, an advanced pupil, was heard in two important numbers which opened and closed the program, an arrangement of the gavotte from the Bach suite, and a concert paraphrase on "The Rose of the South," by Strauss-Schuetz. Other performers on the program were Lina Buckley, Rebecca Mack and Wilfred Phillips. The assisting talent included Lorenc Bullerdick, soprano, and Lizette Linnemann, violinist, pupils respectively of the classes of Giacinto Gorno and Emil Heermann. Miss Bullerdick showed a promising voice of pleasing quality. Miss Linnemann, an advanced student, has demonstrated her musicianly possibilities on previous occasions.

Minnie Tracey's Pupils Heard

Pupils from the class of Minnie Tracey were heard in a recital at the Sinton Ballroom the evening of April 22. There was a splendid audience present which included many prominent local musicians and society folk. Those participating in the program were Ada Biltz, Carolyn Dunn, Etta Weiler, Louise Albert, Grace Dyer Lee, Norma Stuebing, Laura Strubbe, Helen Spills, Dorothy Collins, Ruth Deputy, Margarete Hukill and Elizabeth Durland Langhorst. Each of the singers displayed a voice of good natural quality which had been carefully cultivated. Each showed ability also in artistic interpretation. A pupil who

disclosed unusual talent is Margarete Hukill, who sang arias from "Robert le Diable" and "La fille du Regiment" and was heard with Helen Spills in the Berlioz duet, "Beatrice and Benedict," which had its first performance in America at this time.

Miss Tracey is preparing a concert of music and songs by Count Axel Wachtmeister, the Swedish composer, which will follow the May Festival. At that time two small cantatas for women's voices with solos will be given by her pupils to orchestral accompaniment. R. S. *

Ethel Leginska, Pianist

Leginska gave the first of three piano recitals for the benefit of the People's Symphony Club concerts, at Washington Irving high school, New York, on April 30. Her playing, as usual, elicited many recalls. Etudes by Chopin brought her encores, and in the middle of the "Military" polonaise, she paused long enough to request that there be no noise. Her interpretation of this polonaise is original, and well deserves attention. Liszt's "Music Box" was encored, and the display of technic in Liszt's "Campagna" was wonderful. The eighth Hungarian rhapsodie closed the printed program, but applause continued until she added the "Rigoletto" fantasia.

The third recital of her series will take place May 24 at Morris high school, New York.

Max Jacobs to Continue Rehearsals

The MacDowell Symphony Club, Max Jacobs, conductor, whose aim is to promote musical efficiency routine and experience in orchestra playing, will continue holding rehearsals during the entire summer, this in response to the request of the members of the orchestra. The rehearsals will take place as usual every Sunday morning at Kreutzer Hall, 228 East Eighty-sixth street, New York City. Those desiring further information, with a view to joining the club, may call any Sunday morning. Membership is open to professional and non-professional musicians of both sexes.



JOHN POWELL

AMERICA'S MASTER PIANIST

*Taken from Houston,
Texas, reports of his
recent success in that
city:*

THE HOUSTON POST, APRIL 5th, 1918:

"We have already heard a great deal and will surely hear more of Mr. Powell as we become familiar with his compositions and hear more frequently his beautiful piano playing.

"As an interpreter Mr. Powell is unsparing of himself. He places himself en rapport with the message which he is delivering and we feel that he is a reliable medium through which the masters are speaking to us again, clearly, and close at hand.

"In the Chopin group we were treated to the tone variation for which Mr. Powell is famous and to which study he has given so much attention. Sometimes the tones are so near silence, then so fiery and vibrant and to the climaxes Mr. Powell rises with a titanic power.

"As to the interpretation, Mr. Powell tells the story so clearly that we feel we have listened to an orator as well as a musician. We hope Mr. Powell will come back; he will be very welcome."

THE HOUSTON CHRONICLE, APRIL 5th, 1918:

"John Powell, the pianist, proved himself one of distinctive musical endowments, together with an interesting personality. He is something more than a pianist—he is a poet as well. His playing combines the intellectual qualities of the well-schooled musician with the imaginative quality of the poet. It has in it the personal note which makes it individual, but does not obscure the thought of the composers whom he interprets. He gave a masterly performance of the 'Etude Symphonique' by Schumann.

"In the Chopin group, the refinement of art, the poetic quality of his conception was most notable. In the F major nocturne the melody lifted itself from out the envolving harmonies with a clearness and distinctness unusual in piano playing. The use of the pedal in achieving this effect was the work of a wizard.

"In the C sharp minor scherzo, Mr. Powell reached perhaps the climax of pianism. This was a masterpiece not only in its conception, but in the consummate ease of its delivery, the freedom from technical restraint. Few pianists who have visited here have been accorded so enthusiastic a reception or listened to with such attention and interest. He was recalled time after time, but was considerate enough to respond with only two additional numbers. I am sure we will remember the great performance of the Chopin polonaise as one of these and that all who heard Mr. Powell hope he may come again."

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MR. AND MRS. YEATMAN GRIFFITH TO HOLD SUMMER CLASSES

Work for Artists and Teachers to Be a Feature of New York Summer Studios

Mr. and Mrs. Yeatman Griffith, who came to New York from London the first year of the war, have in a short time firmly established a reputation of the highest kind. Not only has Yeatman Griffith been declared "master of voice technic" by many of the recognized grand opera and concert artists who have been efficiently benefited by him, but the Yeatman Griffiths have demonstrated their ability to take a voice from the beginning and bring it to the high-

est stages of attainment, as well as to restore to usefulness many voices which apparently were hopelessly wrecked. Many private teachers of singing in Europe and America; also teachers identified with prominent institutions throughout the country, have studied in the Yeatman Griffith studios.

This season's classes are represented by artists and teachers from coast to coast.



MR. AND MRS. YEATMAN GRIFFITH.

Elsie Baker's Recent Activities

Elsie Baker, the young American contralto, gave a concert a short time ago in that marvel of all modern educational institutes, the Miner School of Chazy, N. Y.

Although a small town of only 500 inhabitants, Chazy has probably the most wonderful and perfect educational system and edifice wherein to develop it of any city in the United States. Certainly the history surrounding its foundation and subsequent growth are the most romantic.

Mr. Miner, its founder and only guarantor, not only started the movement for this remarkable institution, but made up the deficit between \$30,000, subscribed by the inhabitants, and \$2,000,000, the cost of the nearly completed building. Although one of Chicago's wealthiest residents, Mr. Miner was born in Chazy, and after having amassed a large fortune through his own splendid efforts, is returning and proving his love for the place of his birth by bringing back to the people of his home town and surrounding country an everlasting monument of this love and devotion.

Architecturally, the building is a masterpiece, and contains every advantage and comfort known for mental and physical development. There is a wonderful library, two huge gymnasiums, two swinging pools, and a model kitchen run entirely by electricity. The kitchen was installed in order to prepare hot lunches for the 500 pupils to whom the philanthropist offers not only a free and complete education, but whom he sends for daily in automobiles and carriages. He has provided a resident medical doctor and dentist as well.

There is a small but very beautiful auditorium, seating about 900, where the lectures and concerts are held and where Mr. Miner has planned to install a \$40,000 Welte Mignon organ with echo and chimes. Various music and concert courses have been arranged for and its founder has pledged himself to do all in his power to furnish the prerequisites which will enable Chazy and its suburbs to have the finest music and the best artists.

Miss Baker, who was one of the first to be heard in the new auditorium, was assisted by William Durieux, the cellist, and accompanied by Stuart Ross.

Although Elsie Baker has opened her spring course for voice culture, which last only until the first of June, when her pupils go with her to her summer villa at Glenside, Pa., she will break into her regular routine to sing three special request engagements in May, appearing on the 12th in Roseville, N. J.; in Brooklyn, N. Y., on the 15th, and on the 25th in Keene, N. H.

Herman Sandby Plays for Educational Alliance

On Wednesday evening, May 1, Herman Sandby, the distinguished cellist, gave a recital in the Straus Auditorium of the Educational Alliance, New York, before a large and cosmopolitan audience. Beginning with the Tschaiowsky variations on a roccoco theme, Mr. Sandby presented a varied program. It included the Indian Lament of Dvorák, three of his transcriptions of Sibelius' numbers, a group of Scandinavian folk music which he had arranged, "None But the Weary Heart" (Tschaiowsky-Sandby), "Song of India" (Rimsky-Korsakoff-Sandby) and the Spanish dance of Popper. One of the most remarkable audiences to which Mr. Sandby has played, composed of inhabitants of the Ghetto, largely older people who could speak little or no English, gave him attention and enthusiastic applause which is the just due of such music, regardless of tongue. After giving a number of encores to an apparently insatiable audience, it was necessary to announce from the stage that the artist was compelled to leave and could give no more extras, before the audience would depart.

The change in the countenances of his listeners was interesting to note, even the oldest and sternest faces, softening. One old lady turned to her neighbor and said: "That is a real professor." In the words of the Norristown Herald, "In his case, the cover to the human book

seems precisely to foretell its contents." Mr. Sandby declared that he felt amply repaid for his effort to give the very best to those who want it and cannot afford to buy it, such was the manifest enjoyment of his audience.

DAVID BISPHAM'S 1917-18 SEASON ONE OF CONTINUED ACTIVITY

Famous Baritone Teaches Until August 1, Then Goes Abroad to Sing for Soldiers

Owing to untoward conditions of travel during the winter, David Bispham, with many other artists, was forced to curtail his concert activities outside New York. The celebrated baritone has, however, had quite as busy a season as ever, singing in the metropolis and its vicinity both at his own concerts, at patriotic gatherings and at many camps, for the entertainment of the soldiers and sailors.

He mentions that since January 1, he has sung at Governor's Island, Camp Dix, Camp Upton, Fort Slocum, Camp May, League Island, Camp Merritt, Yonkers, Tenafly, Mineola and Newark, besides many places in New York City, as his contribution to patriotic service. Upon being asked what kind of songs he gave to the soldiers, he said, "Just such as I would give at my own Carnegie Hall appearances, nothing aggressively German, of course, but the lighter classics, such as the songs of Handel, Haydn, Mendelssohn, operatic selections, such as the prologue from "Pagliacci," the "Evening Star," in English, "The Two Grenadiers," Gounod's "Ring Out, Wild Bells," such old favorites as "Annie Laurie," "Mistress Magrath," and the stirring "When the Boys Come Home," of Oley Speaks, with "Danny Deever" whenever it is wanted, which is practically always. Mr. Bispham says that he enjoys having the boys sing with him, the newer things they love so well, such as "Keep the Home Fires Burning," and "The Long, Long Trail," and when they join with him in the patriotic selections.

Mr. Bispham has, of choice, devoted himself during the past season more than ever to teaching, which he is so well fitted to do by reason of his vast experience. On being asked how it is that his voice remains in such perfect condition, even after many years of hard work, Mr. Bispham smilingly replied, "I learned to sing before I went before the public."

Mr. Bispham's recent concert at Norwalk, Conn., was an enthusiastic event, the audience cheering the singer to the utmost. His appearance at the Greenwich Theatre with Katherine Ruth Heyman, the pianist, was also a pronounced success, while his association with the other charming American pianist, Winne Pyle, in their joint programs at Pittsburgh and Beaver Falls, were of equal artistic dignity and evoked much enthusiasm.

Mr. Bispham has lately sung three times in his native city, Philadelphia, the principal occasion being at the presentation at the Bellevue-Stratford of Deems Taylor's brilliant cantata "The Highwayman," in which Mr. Bispham electrified his audience by the dramatic rendering of the difficult title role.

In New York, Mr. Bispham's activities, as always, were at their height. In addition to a dozen concert appearances of both a public and semi-private nature, for he is a great favorite in musical salons, he has taken much interest in the MacDowell Club, producing there Oscar Wilde's remarkable one act poetical drama "A Florentine Tragedy," the incidental music of which was written at Mr. Bispham's commission, by the distinguished Italian composer, Pietro Florida, now living in New York, and also reviving his striking Beethoven play "Adelaide." There was so great a demand for tickets for the first performance that an extra one was demanded. Upon the occasion of the several productions of the "Book of Job" at the Booth Theatre, Mr. Bispham's striking declamation of the lines of the "Voice of the Almighty out of the Whirlwind" were impressive to a degree and assisted in giving to that remarkable performance a touch of the supernatural combined with the artistic which no one who heard it can ever forget.

Mr. Bispham's most recent entire song recital was at the Academy of Music in Brooklyn two weeks ago, when the huge auditorium was filled to capacity by an audience which was loath to let the singer depart.

For a generation, Mr. Bispham has stood for the best in what we have come to call "Americanism," acting always with that fine spirit of democracy and broad patriotism which does not expend its energies in boasts. Among Mr. Bispham's greatest achievements are his victorious fight for the recognition of America's potential musical greatness, and the path he blazed in leading other singers to a realization of the importance of clear enunciation. It is related that one of the first comments following Mr. Bispham's early appearances was "Well, you can understand what he is singing, anyway." Now, it is interesting to note that a singer is condemned if his diction is faulty.

Mr. Bispham is singing with that fine dramatic insight which has characterized his work these many years, where incidents are made to live and words and music are translated into actualities.

Mr. Bispham will teach this summer until August 1, when he goes abroad to sing for the soldiers in the trenches, after which he will return to resume his autumn classes.

May Festival for "Your Girl's Recreation Group"

Margaret Crawford directed the May festival of "Your Girl's Recreation Group," held at the Hotel Ansonia, New York, on the afternoon of May 4. The organization is composed of representatives from the private schools who pursue special studies after school hours. About thirty pupils took part in the esthetic, folk and Oriental dances.

Engagements for Betsy Lane Shepherd

Betsy Lane Shepherd has the following engagements for May: Norfolk, Va., May 9; Washington, N. C., May 10; Greenville, N. C., May 14; Raleigh, N. C., May 15. She will also spend a week at Willow Grove Park, Philadelphia, a return engagement.

MINNEAPOLIS, MINN.

Minneapolis, Minn., April 27, 1918.

The music has been one of the most influential factors of the evening services of the First Baptist Church, so much so that the congregations have overflowed the seating capacity of the church so many times that the city auditorium has now been leased for a year for Sunday evenings. The curtain goes up at 7:30, when the orchestra of forty members plays a twenty minute program, under the direction of Ruth Anderson. Edwin Skedden directs the chorus of 200 voices, while Victor Boulton is organist and Katherine Pike pianist. After the singing of "America," the sermon is preached by Rev. W. B. Riley, who has for twenty-one years presided over the destiny of the First Baptist Church.

On the evening of April 28 an unusual attraction was added by having fifty school children from the graded school orchestras give the half hour preliminary music service. A military march opened this program; "Holy City," by Adams, was played as a cornet solo by Percy Kiddle (Rosedale School), and Serey's arrangement of Gospel Hymns was followed by "America." These children, ranging from nine to fourteen years, played in tune and followed the baton of their leader, Ruth Anderson, quite as well as many older players would have done. It speaks volumes for the drawing power of this organization that there were a thousand people turned away from the auditorium.

Boston English Opera Company Season

The Boston English Opera Company gave four performances at the Metropolitan Opera House on April 22, 23 and 24, with a matinee the last day. This company is headed by Joseph Sheehan, the American tenor, and he has a talented tenor to alternate with in the person of John H. Warren. Hazel Eden, prima donna from the Chicago Opera Company, and Florentine St. Clair sing the soprano roles. Elaine de Sellem and Alice May Carley are two excellent contraltos. A former Savage star, Francis Tyler, and Arthur Deane (of the Covent Garden and Carl Rosa companies) are fine baritones, and the others, with a good chorus and a splendid director, Hans Linne, complete the company.

The aim to sing in English all roles that we are so accustomed to hear in the original make the whole work seem strange at first, but it soon becomes enjoyable, as the enunciation of every member of the company is unusually good. The three operas given were "Bohemian Girl," Balfe; "Martha," Flotow, and "Il Trovatore," Verdi. A local orchestra played for the operas.

Maud Powell Appreciated

The program given April 15 by Maud Powell was perfection from start to finish. The allegro moderato from the D minor Sibelius concerto was made intensely interesting, and all the beauties of the César Franck A major sonata were brought out. Her own arrangement of "Song of India," Rimsky-Korsakoff, made a wonderful hit for contrast, while the technical "Dance of the Elves," Bazzini, was given with an abandon and purity of tone that could not be surpassed. "Play of Waves," Edwin Grasse, and the Powell arrangement of American tunes, with many, many encores, filled a program long to be remembered. Arthur Loesser added an artistic accompaniment and gave one group of solos. Maud Powell is an example of a great artist keeping abreast of the times, or even in advance, so that she can always be relied upon to give the best and latest of violin literature. The recital was under the local management of Mrs. Richard Swain, who has come to the front this season as a manager of no mean ability. Thanks to her, the San Carlo Opera Company and the Maud Powell recitals here have been huge financial successes.

Two Organ Recitals by Victor Boulton

One of the youngest organists in the city, Victor Boulton, who has been making tremendous progress the last two years, gave two organ recitals at the First Baptist Church on April 14 and 21, which were rare treats. His assistants were Bernard Siegert, cellist, and Katherine Pike, pianist. Mr. Boulton's offerings ranged from Bach to Le-mare, with two of the great Guilman compositions. In all his playing he showed fine musical discrimination, careful reading and unusual talent. His experience as a soloist is much broadened by his Sunday playing at the First Baptist Church, where he plays for the large chorus and the soloists, as well as many times with the orchestra. These services are so well attended that on Sunday evening they are now held in the auditorium, where occasionally a thousand people are turned away. Mr. Boulton handles that big organ, the largest in the city, with ease and splendid control.

Closing Concert of Minneapolis Orchestra

The last appearance of the Minneapolis Symphony Orchestra before leaving on its spring tour was for the Philharmonic Club, with the following artists in the role of soloists: Idelle Patterson, soprano; Christine Schutz, contralto; Allen McQuhae, tenor, and Royal Dadmun, baritone. The club of 150 voices sang with great enthusiasm, and may be congratulated on a splendid performance. The soloists were all in fine voice and sang with deep understanding and artistic finish. These fine renditions of Mendelssohn's "Elijah" are gratefully received by a public which has long accepted the Philharmonic Club as the acme of perfection in chorus work.

Final Concert of the Apollo Club

The final concert of the Apollo season was given at the Auditorium April 23, under the ever efficient baton of H. S. Woodruff. The club is still making great strides in smoothness and tonal quality, and constantly adds new numbers to its already large repertoire. "The Italian Salad" was given, with Luverne Sigmond as solo tenor, and Alan Wadell sang the baritone solo in Oelschlegel's "Sea and Heart." Elgar's "The Reveille," Chundleigh Candish's "Who Sails with Drake," Rhys-Herbert's arrangement of "The Star Spangled Banner" for male chorus, and Baker's English version of the "Marseillaise"

formed the nucleus of the club's numbers, all well sung. Dr. Rhys-Herbert accompanied the club.

Margaret Abbott was the soloist, her rich contralto voice winning her a warm place in the hearts of the club and its many admirers. She gave an artistic rendition of Donizetti's "Lucretia Borgia," a charming group of French songs and some in English by Homer, Sinding, Brinscomb and Forsythe. She was ably accompanied by Mr. Woodruff. R. A.

Stracciari Scores in Indianapolis

Riccardo Stracciari, the eminent baritone of the Chicago Opera Association, made his first appearance in Indianapolis on Sunday afternoon, May 5, in a recital at the Shubert Murat Theatre, under the direction of Ona B. Talbot, the well known local impresaria. Signor Stracciari's program was varied, comprising several old fifteenth and sixteenth century Italian songs, operatic arias and several American songs, including some negro spirituals. The manner in which Signor Stracciari rendered the group of old Italian songs proclaimed him a master of the art, and the audience gave him a remarkable demonstration. The climax, however, came with his singing of Figaro's aria from "The Barber of Seville," at the conclusion of which there was a veritable storm of applause.

Charles Hart a Busy Tenor

Charles Hart, who recently came under the management of Walter Anderson, has returned from a tour in the South, appearing in Greensboro, Durham, Roanoke, Danville, Bristol, etc.

On April 30, Mr. Hart appeared at a concert at Carnegie Hall on the program with Caruso and Farrar; on May 20 he is to sing in "Hiawatha" with the Newburgh Choral Society (Dr. Ion Jackson, musical director), and for the month of August he is engaged for the New York Chautauqua, singing "The Messiah" and other oratorio performances under the direction of Alfred Hallam.

PHILADELPHIA, PA.

Philadelphia, Pa., May 1, 1918.

Tuesday evening, April 23, Evan Williams, tenor, appeared in recital in Witherspoon Hall, and gave what proved to be a very enjoyable recital. Mr. Williams opened his program with "The Pilot," from Protheroe, and from thence on his songs were well chosen and happily diversified in nature. The audience on the occasion was enthusiastic in its praise of the splendid work of this sterling artist, and several recalls were necessary. Susie John Mills, soprano, was the assisting artist, and her selections from Bach and Beethoven were well given. A duet, "A Night in Venice," from Lucantoni, by Miss Mills and Mr. Williams, was much enjoyed.

Braslaw-Zimbalist Recital

Presented under the local management of the Philadelphia Musical Bureau, Sophie Braslaw and Efrem Zimbalist appeared in joint recital at the Academy of Music, Wednesday evening, April 24, before an audience that was large and enthusiastic.

Zimbalist was heard to advantage in Beethoven's romance in G and the Paganini concerto. His exceptional technique, beautiful tone and understanding made his work a genuine pleasure. The composers listed in the second group were Glinka, Cui and Kreisler.

Miss Braslaw's appearance was the signal for prolonged applause, and her work as revealed provided an alternate series of exquisite vocal efforts. The prima donna, with graceful assurance, splendid intonation and a wealth of poetic feeling, offered her part of the program in a thoroughly satisfactory manner. Her rendering of the original arrangement of "Eili, Eili," by Schallit, met with tremendous success, and she made a remarkable impression. Numerous recalls were necessitated, and many additional selections were given, Miss Braslaw accompanying herself in many such numbers.

Samuel Chotzinoff was the accompanist for Zimbalist, and Harold Osborn Smith acted in a similar capacity for Miss Braslaw.

Gabrilowitsch Recital

Before a well filled house, Friday afternoon, April 26, Ossip Gabrilowitsch appeared in his only Philadelphia recital of this season. His program was made up from the works of Chopin and Schumann. The magic and wizardry of this soloist's art charmed his hearers. His beautiful tone, exquisite rhythmic feeling and remarkable pedaling all combined with his masterly musicianship to make the concert a decided artistic success. The program was comprehensive, and the difficulties of making selections from a restricted number such as this without incurring danger of encountering a sameness that tends to become tiresome was admirably avoided.

Japanese Dances and Songs

Under the enterprising management of Arthur Judson, Michi Oitow, Toshi Komori and Tulle Lindahl, dancers, appeared at the Little Theatre, Friday evening, April 26, before a house that left no seat vacant. The program was made up of Japanese religious and festival dances, and the effects attained were not only remarkable from an educational point of view, but their art value was beyond calculation. During some of the dances Kosak Yamada sang ritual and festive songs of Japan, while Lasalle Spier presided at the piano.

Olga Samaroff Sells Bonds

Thousands of those passing Fifteenth and Chestnut streets on Saturday, April 27, witnessed Olga Samaroff, the famous pianist, in a booth selling Liberty Bonds. Close by was a number of members from the brass department of the Philadelphia Orchestra, who blew fanfares at stated intervals. Mme. Samaroff proved very successful in her attempt; at 4:30 she had sold \$15,700 worth of bonds for Uncle Sam. Among the noted patrons applying for bonds at her booth were Leopold Stokowski and Ossip Gabrilowitsch. G. M. W.

CHARLES HARRISON

Tenor

TWO CHARACTERISTIC HARRISON NOTICES

after his recent appearances in Norfolk, Va.

"From beginning to end Mr. Harrison was given a splendid ovation. Every number was followed by insistent demands for an encore.

"Charles Harrison has a voice of surprising beauty and marvelous expression, clear as a silver bell and as true. He would be singing yet if the audience had won its wishes. At the close of the concert, the audience broke into tremendous cheering."—*Virginian Pilot*, April 18, 1918.

"Charles Harrison carried the audience by storm with his first number and they were his to do with as he liked until the end of the program. This artist has a voice of compelling values. It is sure and true and rich. He goes to the highest notes and is a tenor still. The concert was a brilliant success. The great audience that filled the auditorium was enthusiastically responsive to every number."—*Norfolk Landmark*, April 19, 1918.

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Another Operatic Success for Mabel Garrison

Saturday afternoon, April 13, was another red letter day in the operatic career of Mabel Garrison. The public is rapidly awakening to the fact that they have in their midst an American singer whose qualifications equal those of any of the foreign song birds. Her big triumph last season as the Queen in Mozart's "Magic Flute" is now a matter of musical history. Her first great opportunity of this winter was in replacing Mme. Barrientos in singing the "Mad Scene" from "Lucia," when she scored an emphatic success. Then came "Le Coq d'Or." The New York Herald said about her singing in this new opera: "She sang the difficult role of the Queen with beautiful effect. The lovely, caressing quality of Mme. Garrison's voice, the fine musicianly way she phrases, and the smoothness and accuracy of her colorature aroused much applause." The New York Sun, with reference to the same performance, declared that "The quality of her voice was excellently suited to the character of the wily Queen." The Tribune said: "The young American soprano sang it with exceeding skill and with delightfully pure, even tone. It was as admirable an exhibition of bel canto as the Metropolitan has rarely heard this year." The Evening Globe said: "The chief interest in Saturday afternoon's performance was the debut of Mabel Garrison as the Princess. Miss Garrison sang beautifully, with exquisite legato and a ravishing purity of tone. The high and difficult tessitura of the second act she sustained with joyous ease. Her delivery of the invocation to the sun was of a kind to compel the warmest enthusiasm."

About Soder-Hueck Singers Under the Flag

Mme. Soder-Hueck has just received a cablegram from Walter Heckman, her operatic tenor-soldier, who recently left for France to serve his country. The message simply says: "Arrived safely.—Walter."

Mr. Heckman, who has a voice of rare quality and fine range and in the course of several years had built up a very successful career, would have made about ten thousand dollars this season, but gave up all his engagements



ADA SODER-HUECK, THE NEW YORK VOCAL TEACHER, AND SERGEANT WALTER HECKMAN, Her artist-pupil, who has just landed in France.

to do his duty and help win the war. George Reimherr, the popular American recital tenor, who was booked for numerous engagements, did the same thing, and now is training at Camp Upton, N. Y. In the few weeks since entering camp life, Mr. Reimherr has grown to be a favorite among the boys through the medium of his beautiful voice, which he has employed frequently for the Y. M. C. A. at the camp. Now, the third of professional pupils of Mme. Soder-Hueck, Walter Wagsloff, the baritone, has entered the army. He has gone to South Carolina with the Marines, and is preparing for the Aviation Corps. Mr. Wagsloff, after two years spent in South America, returned recently from Lima, Peru, to offer his service to Uncle Sam. On his return, he said: "I had to come; I am most anxious to go over to join the flying corps in France, to help my country." Walter Mills, the baritone, who was very popular with concert audiences last winter, because he possesses a voice of rare warmth and quality, has been very busy working for the Liberty Loan drive. On April 30, he sang and spoke at the Duffield Theatre, Brooklyn, raising \$4,500. On May 2, he sang and spoke to a big audience at Sonia Hall, Brooklyn, raising over \$10,000.

Mrs. Coolidge's Colony Dedicated

On Saturday afternoon, May 4, Mrs. Frederick S. Coolidge, of New York, who is building a musical colony on South Mountain, near Pittsfield, Mass., dedicated the colony with a luncheon party in one of the cottages, after which Mayor William C. Mounon, of Pittsfield, raised a flag.

The development of chamber music and the promotion of the Berkshire String Quartet is the reason for the building of a colony on the picturesque mountain. There will be a chamber music hall, patterned after Washington's Mount Vernon home, which will seat five hundred persons. The cottages will be scattered on the side of the mountain

on terraces. The first festival there will be early in September, when the winning composition in a contest, for which Mrs. Coolidge has offered a prize of \$1,000, will be played by the Berkshire Quartet.

Recent Engagements for Dicie Howell

"The soloist was Dicie Howell, soprano, whose delightful voice and art captivated the audience and brought insistent demands for encores," declared the Newark (N. J.) Sunday Call, in speaking of this popular singer's work as soloist with the Newark Symphony Orchestra, Louis Ehrke, conductor. This appearance was on April 15. Among her other recent engagements were appearances March 28, in New York; April 10, with the Haydn Club of Philadelphia; April 22, with the Women's Club of Winston-Salem, N. C., when she sang in Harriet Ware's "Undine"; April 23, recital in Greensboro, N. C., and May 1, concert in New York. Of her Philadelphia appearance, the Philadelphia Evening Bulletin said: "With an attractive personality and manner, and a voice of unusual purity and sweetness, Miss Howell gave with good effect the difficult 'Depuis le jour,' from Charpentier's 'Louise,' with Cyril Scott's 'Lullaby,' charmingly sung, as an encore, and later a group of songs. She made an excellent impression throughout and was received with marked cordiality." On May 22, Miss Howell will be the soloist at a performance of the "Persian Garden."

"Miss Howell won the favor of the audience immediately. Her voice is sweet and flexible, nicely modulated and with the words clearly enunciated. Her tones were golden in their purity, and with a distinctive nature that makes the word flutelike seem inadequate," declared the Troy Times, in speaking of Miss Howell's singing. Brooklyn music lovers felt the same way about her art, and the Brooklyn Daily Times declared that she "held her audience spellbound with Bizet's 'Agnus Dei.' For three or four seconds after the last note had died away there was absolute silence and then the applause vibrated, and Miss Howell was recalled twice to the platform."

Werrenrath for the Metropolitan

Reinald Werrenrath, baritone, who has long held a foremost position among American singers on the concert platform, has been engaged for leading roles at the Metro-



REINALD WERRENATH, Baritone, engaged for the Metropolitan Opera.

politan next season. Among them will be Canio in "I Pagliacci," Escamillo in "Carmen," and Valentine in "Faust."

What Thrills Them

Sigmund Spaeth, after hearing "Shanewis" at the Metropolitan, and hoping for encouraging signs for the development of a national school of composition, felt no great thrills. Nothing seems to thrill some of our would-be American critics excepting European importations. How long, oh Lord, how long?—The Billboard, April 6, 1918.



DICIE HOWELL, Soprano.

S. Constantino Yon at Opening of New Church

On Sunday, May 5, the dedication of the new Catholic Church of St. Vincent Ferrer, New York, was celebrated in a very pompous manner, being attended by prominent dignitaries of the Catholic Church from all parts of the United States and Canada.

The mass was celebrated by the apostolic delegate from Washington, D. C., Monsignor Bonzano, with Cardinal Farley, of New York, assisting.

The musical program was one of the most elaborate productions ever heard on a similar occasion, both from an artistic and liturgical standpoint, and S. Constantino Yon, organist and choirmaster of the church, is entitled to full credit for this, inasmuch as he prepared the boys' choir, male choir and orchestra, numbering about 200 in all.

The morning service (Pontifical Mass) comprised: Prelude, "Festival Procession" (Bonvin), orchestra; processional, orchestra, boys and men choristers; "Vidi Aquam," four parts, men's choir (P. A. Yon); "Introit" (Gregorian); "Kyrie," Missa in G, soli, chorus and orchestra (P. A. Yon); "Gloria" in G, soli, chorus and orchestra (B. O. Klein); gradale (Gregorian); "Credo," Missa in G, soli, chorus and orchestra (P. A. Yon); offertory, solo, "Ave Maria" (P. A. Yon); Giovanni Martinelli and orchestra; "Sanctus," soli, chorus and orchestra (B. O. Klein); "Benedictus" (B. O. Klein); "Agnus Dei," Missa in G, soli, chorus and orchestra (P. A. Yon); communion (Gregorian); recessional, orchestra, boys and men choristers; postlude, op. 50, "Triumphal March" (Grieg), orchestra.

The "Kyrie," "Credo" and "Agnus Dei," from Mass in G, by Pietro A. Yon, have been reviewed in the columns of the MUSICAL COURIER before, and therefore need no further comment. They were performed with renewed vigor under the baton of S. Constantino Yon.

The solos of the mass were effectively sung by Giovanni Martinelli, Mario Laurenti and W. F. Hooley.

Mr. Martinelli sang P. A. Yon's well known "Ave Maria," which he rendered in a very dignified and effective manner, disclosing true musicianship and perfect understanding of liturgical music. It was a revelation to hear this great operatic artist in a divine service.

Mr. Laurenti rendered his solos with authority and perfection. Mr. Hooley's sonorous low notes were also admired.

The orchestra, under the direction of S. C. Yon, responded to every one of his wishes, resulting in a finished performance.

The male and boys' choirs were unusually well drilled and sang their respective numbers with precision and fine balance.

The evening service (Compline) included: Prelude, "Adagio Pathetique" (Godard), orchestra; processional, orchestra, boys' and men's choristers; compline, Psalms, "Falso Bardone" (S. C. Yon), boys' and men's choir; hymn, harmonized (S. C. Yon), men's choir; "Salve Regina" (B. O. Klein), orchestra, boys' and men's choristers; "Panis Angelicus" (Baini), men's choir; "Tantum Ergo" (E. Dethier), orchestra, boys' and men choristers; "Laudate," boys and men; recessional, boys and men with orchestra; postlude, "Marche Solenne" (Borek), orchestra.

The orchestra was composed of forty-five musicians from the New York Symphony orchestra. The choir numbered twenty men and sixty-five boys.

This service registered another big success for S. C. Yon as a conductor, choirmaster, composer and interpreter of Gregorian and modern Catholic Church music.

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